

Theaters - 1921.

STATISTICS ON NEGRO AMUSEMENT HOUSES

28-21 5/22/21

New York City, N. Y., May 26.—The Billboard, commenting on its appointment of J. A. Jackson on its editorial staff, prints the following:

"When the publisher of The Billboard inaugurated Jackson's page in the interest of the colored artist and his employer, many regarded the move as being visionary, as entering a field devoid of possibilities.

"This seemed true, because few, even in the amusement business, were aware of tremendous artistic and financial strides that had been made in this particular field in the past decade.

"The first six months of cultivation in this phase of theatrical enterprises had disclosed the following interesting facts. Already there is listed on the desk of the editor:

"Eight-seven picture houses, nine of which are equipped for shows.

"One hundred and twelve theatres, playing vaudeville, road shows and pictures.

"One hundred and twelve are owned by white persons, five of these managed by Negro managers.

"Seventy-four are owned and managed by Negroes.

"Fourteen the race of the management has not been ascertained.

"Of a total of 200, 81 are connected with organized circuits.

"In addition to these interests there has come to the attention of The Billboard:

"Fourteen film companies, producing pictures with Negro casts. Seven of these are owned by Negroes.

"Nine parks in five different States have communicated with the editor of the page, as have four fair associations.

"Forty-seven theatrical companies and twelve companies with carnivals are listed on the desk.

"Thirty-nine bands and orchestras, 12 booking agencies and 3 professional clubs are listed in the files; so are 5 circus groups. Medicine men, scene painters, composers, authors, modistes, advance agents and singers are among these folks.

"One hundred and seventy vaudeville and burlesque actors have approved the page by letter or personal calls. These represented more than 500 partners or associates in their respective acts.

"On a recent trip across seven States, going as far South as Chattanooga and as far West as Chicago, 377 colored performers and 857 musicians of the race were encountered.

"Of the 104 papers, many holding franchises in the Associated Negro Press, 32 were found to have established theatrical departments, in some instances of one column, some a full page and in two notable papers of the race three pages are devoted to the amusement interests. These are the Chi-

cago Defender and the Indianapolis Freeman.

With the rumors and tips that constitute a veritable mass of incomplete information yet to be developed, there is little doubt that the biggest surprise of the amusement business is probably to be found in the quiet advance of the Negro in all phases of the business.

"Six Negro banks, two insurance companies of the race. Three realty corporations are so far dissolved as being interested in properties devoted to amusement enterprises.

"There is little wonder that an occasional artist astonishes the public when one considers this little known background from which he emerges in search of the greater audience.

"The capital, business organization, dramatic schools and talent heretofore withheld from general notice is indeed full of fruitful possibilities and new values.

"When more complete these lists will be published for the benefit of those who may find them of interest."

TONING UP NEGRO THEATRE.

The growth of the amusement industry among the Negroes of this country has been one of the greatest developments of the past decade. From the small beginning of a few years ago, the furnishing of amusement by and for the race now engages the services of thousands of performers, with hundreds of buildings devoted to drama, both spoken and on the screen, while the capital invested amounts to hundreds of thousands of dollars.

With the development of the Negro theatre, there has been much to encourage the workers for racial progress, while at the same time there has also cropped out certain manifestations that need to be corrected. An impartial observer of the growth of the Negro theatre recently made the criticism, in good faith, that it needed "toning up." The deduction to be drawn from this remark was that there appeared to be a perceptible lowering of the tone of the entertainments afforded, with a tendency to showing "too much rough stuff."

Of course such a criticism as this might be made with equal justice of many of the white theatres, where such laxity is frequently indulged in as to engage the attention of the police or other city authorities to the gross nature of the plays presented. Such pandering to the taste of the vulgar and prurient minded may seem to the managerial judgment good policy, but for the smaller number who seek performances of that nature, a larger number are repelled

General.

in disgust. Toning up in this regard will be good policy for the box office as well as for the performers.

Another detail noted by this acute observer of the drama from behind the scenes was in some cases too great a degree of familiarity displayed by the management toward the performers, especially those of the female sex. The old maxim about too much familiarity breeding contempt is still true. The relations between performer and manager should be kept on safe ground to the advantage of both sides. If this course is not adhered to strictly, there can be no discipline maintained and the result will be dissensions and demoralization both before and behind the stage curtain.

If the Negro theatre is to continue to prosper, there must be a general toning up of the quality of the productions presented and the maintenance of friendly but not too intimate relations between the actors and the management. At present there is much to discourage the aspirant for dramatic success, who seeks to preserve his or her ideals of refinement.

308 COLORED THEATRES FOUND BY JACKSON
Baltimore Md.
Afro-American
Plans To Uncover Hundred More In Survey This Year
12/30/21
BY J. A. JACKSON

Information listed and tabulated by J. A. Jackson concerning colored amusement interests is as follows:

- 165 theatres presenting motion pictures.
- 143 theatres presenting Vaudeville Road Shows and pictures.
- 308 theatres total.
- 17 Film Companies producing pictures with Negro casts.
- 5 Exchanges distributing Negro Films.
- 67 Colored theatrical troupes and Tabloid companies.
- 520 Colored Vaudeville acts
- 39 Bands
- 156 Orchestras
- 16 Circus organizations of bands and comedians.
- 23 Minstrel companies.
- 212 Hotels and Boarding houses of the country.
- 12 Cabarets.
- 12 Professional clubs, societies and unions.
- 10 Manufacturers of the race making amusement equipment.
- 30 Composers

- 15 Playwrights and Authors.
- 6 Professional modistes.
- 20 Concert artists
- 1 Show Print Concern.
- 5 Colored advance agents.
- 17 Colored Fair grounds concessioners.

16 Colored Aerial, acrobatic and contortionists acts.

21 Colored Mystics, magician and illusionists.

27 Parks

46 Colored Fair associations, whose gates totalled this year more than a million and a half paid admissions.

Mr. Jackson confesses that he has in most instances simply scratched the surface of the different phases of our interests. He has hearsay information on about a hundred more small picture houses and theatres.

From his own observation, he is certain that he has listed less than a third of the other enterprises and artists.

Theaters — 1921.

Georgia

OPEN SPLENDID THEATRE

AT AUGUSTA, GA.

Augusta, Ga., Feb. 11.—

What is regarded the finest theatre owned and controlled by Negroes was opened here last Monday night. It is located in Ninth near Gwinnett street and costs \$100,000. The capacity of the house is 691.

Lafayette and Renaissance Theatres Located In Harlem

Lafayette Is Most Widely-Known Negro
Theatre in Country, Operated by the
Quality Amusement Corporation

New York Age
Sarco Co. Operates Other

2/19/21
Theatre and Office Building Erected at 7th
Ave. and 137th St.—Three Undertak-
ers Have 7th Avenue Places.

The Negro businesses on Seventh avenue between 138th street and 126th street are older and in many cases better established than the businesses above this district.

Of the older Negro enterprises on Seventh avenue the Lafayette Theatre is one of the largest. The Lafayette is the most widely known Negro theatre in America. It is the home of the Lafayette players and is the producing house of the Quality Amusement Corporation. This corporation furnishes attractions over the largest colored circuit in the country, and has the largest pay-roll of any Negro organization in the city. The payroll of the Lafayette Theatre alone is over a thousand dollars per week, and this does not include the salaries of any of the artists. This theatre was opened ten years ago, but has been under the present management only since June, 1919. E. C. Brown is president of the operating company, and Lester A. Walton is manager of the theatre.

The new Renaissance Theatre at 137th street and Seventh is under the management of the Sarco Realty Company, which is one of the largest real estate corporations in the city. This company is a subsidiary of the Roach Cleaning company, which was organized in June, 1918. The Sarco Company was incorporated to do a general real estate business, in October, 1918, and began business in May, 1919, with the following officers and board of directors: Wm. Roach, president and general manager; Cleophas Charity, vice-president and treasurer; Cornelius Charity, secretary; and Joseph H. Sweeney, secretary. The other directors are John Blake, Edmund Osborne, Shervington Lee and Edward B. Lynch.

The Sarco Properties.

Since the company began operation they have purchased the following property: the large seven story Rangley Apartment at 2340 Seventh avenue, the Valentine Apartment at 212 West 141st street, the Renaissance Apartment at 2424 Seventh avenue, the new law apartments at 5 and 7 West 137th street, and the Smithsonian Apartment at 60 West 129th street. These are among the best apart-

ments occupied by Negroes in the city. Aside from this property the company owns 500 lots near Plainfield, New Jersey.

The Sarco Company recently completed the Renaissance Theatre building, at a cost of \$175,000. The auditorium of this theatre has a seating capacity of 950 people, and the building also furnishes space for six stores and offices. The large room on the second story of this building is to be occupied by a pool parlor. The main offices of the company are in this building and other stores include the dry good store known as the Rose Perel store, and the Dunbar Cigar store. The theatre and other activities of this company employ forty people.

The total valuation of the property owned and the two companies is \$1,600,000 and the two companies have nearly 1400 stockholders. The company has also made investments in stocks and bonds of other companies, and has been one of the leading real estate companies in the fight to relieve the housing shortage among the Negroes of Harlem.

A Music Shop.

Another of the older business organizations on Seventh avenue is the Har-

lem Music Shop. This business was started five years ago in a small store on 137th street. It was the first Negro music shop opened in the city. The company moved into larger quarters at 2365 Seventh avenue about three years ago, and is now the largest colored music shop in the city. Besides phonograph records and piano music rolls, this company is also agent for a large piano player firm in the city. The proprietor of the store is James H. Tetley.

The Beehive Printing company, which occupies two floors at 2305 seventh avenue was incorporated in June, 1918 to do a job printing business. The company has from twelve to fifteen employees and does most of the printing for the Knights of Pythias of this city. It also prints several papers for the College of the City of New York and high schools of the city. W. H. Willis is the president and treasurer of the corporation and Miss Lillian Callo way is the secretary and manager.

In the Renaissance theatre building is the Dunbar Cigar Company. This store was opened three weeks ago by P. Perel and L. Casenava, two Porto Ricans. These men are manufacturing a new brand of cigars, which they have named the "Dunbar." The store retails cigarettes, cigars and tobacco, and has a new stand connected with the establishment. Across the way from the cigar store on the southeast corner of 137th street is another new business, the up-to-date pharmacy of Dr. M. V. Bouitte. This store was opened a few weeks ago and besides carrying a full line of drugs and toilet articles, also has a large soda fountain. A popular feature is the lunch-ettes which are served daily to business people of the vicinity.

Three Undertakers.

Other businesses in this vicinity include three of the leading Negro undertaking establishments of the city. The undertaking establishment of W. David Brown was opened on 53rd street a number of years ago, but he has had a branch establishment at 2315 Seventh avenue for over three years. The undertaking establishment of John W. Duncan and Brother is being conducted at 2303 Seventh ave by two of Harlem's most promising young men; and is growing into one of the leading establishments of its kind in this section of the city. The other establishment is that of Wm. C. Perry at 2293 Seventh avenue, who is also one of the leading Negro undertakers in the city.

The Harlem Commercial Letter Service was established four months ago by Victor R. Daly and Miss Pearl Woodson, and is now doing a progressive business as public stenographers, mimeographers, sales letter writers, etc., at 2309 Seventh avenue.

Mrs. Elsie Johnson opened the Katherine Millinery Store at 2309 Seventh avenue two years ago. Before going into business for herself, Mrs. Johnson had considerable experience gained from working for firms downtown. She now has a large patronage including a number of special customers.

Across the street at 2308 Seventh avenue

is the United Baking Syndicate, which was formerly the Bishop Baking Company. This company is under the management of J. D. Cogle, and has been doing a general baking business for the last six months. The company has six employees.

The next article in this series will complete the description of Negro business located on Seventh avenue.

Want Drama and Music at Lafayette; Reason Management Changed Policy

By LESTER A. WALTON. *2/12/21*

HANGING the Lafayette Theatre from the home of drama and musical comedy to a motion picture house has brought forth numerous protests from the devotees of dramatic productions both in and outside of New York. The Quality Amusement Corporation, likewise The Age, has received communications in which writers take the position that public sentiment is against making the best known colored playhouse in America a place for the exploitation of photo plays.

Maybe this evidence of disapproval is indicative that those of the race who want to see the Negro advance along dramatic lines have just been brought to realize a golden opportunity has been lost at least temporarily. It is quite often the case that we do not appreciate persons or things until it is too late.

It was with much reluctance that the Quality Amusement Corporation reached the decision to change the policy of furnishing attractions for the Lafayette Theatre; for one of the principal aims of the corporation was and is to further the interests of the Negro in dramatic art. But objects of this kind, ever if tinged with altruism must be conducted along practical lines. No matter how desirous the Quality Amusement Corporation has been to develop colored actors and to popularize race plays, unless a healthy support is accorded, not just one week but every week, there will be no ultimate accomplishment of these aims.

The support given the Quality Amusement Corporation in providing dramatic presentations at the Lafayette Theatre and some of its other houses during the past season has been spasmodic. There has been no consistency in the matter of patronage. There has not been sufficient enthusiasm manifested to encourage those who have spent thousands of dollars weekly to advance a race in the realm of drama.

Salaries must be paid; scenery

and costumes furnished; royalties on plays paid, and theatres with their many incidental expenses provided in order to present dramatic offerings with Negroes in the cast. And expenses must be met each week even though the public shows its indifference by scant patronage.

Ask Revival of Drama.

At this time there seems to be a big demand for the revival of the drama in some cities. The exact reason has not yet been analyzed. Possibly it is due to the remarkable success being achieved by Charles S. Gilpin, formerly a member of the Lafayette Players, who is one of the dramatic hits of the season on Broadway in "Emperor Jones;" or it may be that with the recent withdrawal of drama from New York, Philadelphia, Washington and Norfolk, the public is just beginning to appreciate the efforts of the Quality Amusement Corporation.

It is singular that last week "Common Clay" was produced at the Dunbar Theatre, Philadelphia, and did a record-breaking business, although a month previous when the Lafayette Players appeared in the Quaker City the attendance was small. This week the theatre is enjoying another large turnout at each performance. In Washington they are clamoring for the drama and want to see the Lafayette Players at the Howard Theatre. The situation is analogous in Norfolk,

where drama is wanted at the Attucks Theatre.

Speaking of Charles S. Gilpin in "Emperor Jones," now appearing at the Princess Theatre, it is interesting to study the psychology of the colored public on things racial. Hundreds are now flocking downtown to see Mr. Gilpin because white theatregoers have pronounced him a fine actor. But I recall to mind that when Mr. Gilpin played at the Lafayette Theatre there were many performances when the house was far from being comfortably full. Of course, were he to appear at the Lafayette Theatre, to-day, it would be difficult to procure a seat. Yet Mr. Gilpin was just as much of an artist a few years ago as he is now. Were the Lafayette Players to appear on Broadway, the "standing room only" sign would be very much in evidence upon their return to Harlem. So after all it is a question of the Negro appreciating his own first before the Caucasian does it for him.

Loyal to Lafayette Players.

There are quite a number of colored men and women who have stood loyally by the Lafayette Players in season and out of season and who have been seen at the Lafayette Theatre despite inclement weather or mediocre performance. Among the men I have in mind are Harry Burleigh and Melville Charlton, whose reputations as musicians are national. Dr. W. E. B. DuBois is another prominent Negro who gives the Lafayette Players loyal support. I could mention many others, but the loyalty of a few is not going to make it possible for the Quality Amusement Corporation to reach the goal toward which it is moving. The masses and classes of the race will have to join in helping the Negro reach a high place in the world of make-believe.

There are many who are supercritical when it comes to giving the Lafayette Players the credit to which they are justly entitled. They are forever comparing the colored actor with the white actor on Broadway; and while the success of Charles S. Gilpin stresses

the fact that we have race actors that compare favorably with those downtown, it must not be forgotten that all of us must crawl before we can walk. If the proper support were given the Lafayette Players the Quality Amusement Corporation would be in a position to put on more sumptuous productions and the race actor would be greatly encouraged to study and develop.

Critics of the race who give lukewarm support to the Lafayette, Dunbar and other theatres, and constantly refer to what they can see at the legitimate white houses are not only unfair but lack a certain sense of race loyalty that is absolutely essential to race development. The Lafayette Theatre may not compare favorably with the Empire Theatre, but what enterprise conducted by Negroes measures up when put side by side with the leading white enterprise of a similar kind?

The financial punishment taken without a murmur by E. C. Brown, President of the Quality Amusement Corporation, and his associates in their laudable efforts to put colored theatricals on a higher plane is known to but few, and if there is such a thing as heroism they are entitled to Carnegie medals. These men are successful in business and it is not necessary that they undergo such punishment.

The Lafayette Theatre was not turned into a movie house because the management so desired, but was purely a matter of expediency. The high ideals and cherished ambitions publicly expressed from time to time by Mr. Brown and his co-workers are yet fresh and virile in their minds and the desire to do big things in drama for the race is still burning; but experience has taught them that no matter how lofty their motives, no matter how ambitious their program, it is absolutely necessary that they be accorded the proper support from those who believe in future possibilities of the Negro on the stage.

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Pennsylvania

DUNBAR THEATER SOLD

Afro American 8/5/21

Philadelphia, Pa., Aug 4—A deal has just been consummated transferring the title of the Dunbar theater to J H. Gibson, owner of the Standard Theater. The Dunbar Theater was built by the E. C. Brown Amusement Company at a cost of about \$700,000.

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\$250,000 THEATRE FOR COLORED PEOPLE COLORED PATRONAGE, WHITE OWNERS. 1/22/21
Louisville News
 (By The Associated Negro Press.)
 Charleston, S. C., Jan. 19.—[Representing an expenditure of over \$250,000, the new vaudeville theater which has been erected by John J. Miller and D. L. Jerve on the east side of King street, immediately south of Columbus street, which was opened Christmas for the patronage of colored people, has the distinction of being one of the largest theaters, and is a building which will compare favorably with any vaudeville theater in the South. The theater has a seating capacity of 2,200 and in its construction it represents the latest ideas in theater building.]

NEW COMBINE OF SOUTHERN NEGRO HOUSES IS ANNOUNCED

Theatre Owners' Booking Association Formed at Chattanooga

Chattanooga, Tenn., Jan. 8. — Of unusual interest to the Negro performer is the announcement just made here of the formation of the Theatre Owners' Booking Association. This organization with resources of about \$2,000,000 is composed of the leading theatre owners of the south for the purpose of bettering conditions both in regards to the booking of acts and companies and to protect the theatre owners.

For the past six months there have been underground rumblings of discontentment among the performers, also the theatre owners, with the manner in which a booking office was operated, the new organization states. "We mention no names, as complaints have been coming more frequently daily, both from performers who are laying off and performers who have been given large railroad jumps with small salaries awaiting them at destination. To cite an inci-

(Continued) dent, a certain company of fifteen well-known performers with two high-class novelty acts was jumped from Anderson, S. C., to Atlanta, Ga., from there to Memphis and then to Shreveport, La. From there the booking office wanted to send this company to Muskogee, Okla., the railroad fare for this jump amounting to \$230. The salary offered this company of fifteen was \$450, which would leave the troupe \$150 after deducting a commission of 5 per cent. for booking.

"Can any sensible man or woman believe that it is possible for a performer to live half way decent on \$10 a week? Is it possible for them to eat, sleep, keep up their wardrobe and keep themselves supplied with the necessary makeup and then walk out of the theatre in clothes that will be a credit to the company and the house? The Theatre Owners' Booking Association, realizes this is an impossible condition, which must be eliminated. The motto of this organization will be 'Live and Let Live.'" In keeping with this policy the following theatre owners have organized and incorporated for their mutual protection:

H. J. Hury, Gay Theatre, Birmingham, Ala.; Milton Starr, Bijou Amusement Company, Nashville, Tenn.; M. A. Lightmann, Plaza Theatre, Little Rock, Ark.; A. Barrasso, Palace Theatre, Memphis, Tenn.; Charles F. Gordon, Star Theatre,

Shreveport, La.; Charles P. Bailey, 81 Theatre, Atlanta, Ga.; J. J. Miller, Dixieland, Charleston, S. C.; F. S. Finley, Lincoln Amusement Company, Cincinnati, O.; C. H. Douglass, Douglass Theatre, Macon, Ga.; Sam E. Reevin, Liberty Theatre, Chattanooga, Tenn.; William Worley, Lincoln Theatre, Louisville, Ky.; Crutts and Wilson, Liberty Theatre, Greenville, S. C.; Boudreaux and Bennett, Lyric Theatre, New Orleans, La.; Boudreaux, Bennett and Gordon, Majestic Theatre, Montgomery, Ala.; Clemmons Brothers, Lincoln Theatre, Beaumont, Tex.; F. C. Holden, Liberty Theatre, Alexandria, La.

NEW CIRCUITS OF NEGRO HOUSES AND THE PROBABLE EFFECTS

Chattanooga, Tenn., Jan. 8. — The new Theatre Owners' Association, of which Milton Starr, of the Bijou Theatre, Nashville, is president, and whose offices are in the Pound Building, Chattanooga, seems to have aroused a lot of speculation in the minds of those interested in that element of theatricals supported by colored patronage.

The new combination is largely composed of interests heretofore a part of the Southern Consolidated Circuit, of which Martin Klein, the Chicago agent and manager, was secretary. S. H. Dudley, of Washington, D. C., did much of the Eastern booking. E. L. Cummings, of Pensacola, Fla., is the president of the Consolidated. He was at the Chattanooga meeting when the new organization was launched, but it is not yet clear whether or not he has cast his lot with it.

According to The Chicago Star, a theatrical journal of the race, the new body is a "Lily-White" syndicate of houses and managers whose patronage is Negro. This is to some extent discredited by the name of a Negro manager appearing in the list of associates published, that of F. S. Finley, of the Lincoln Theatre, in Cincinnati.

Mr. Klein, with display advertising, takes violent issue with the outfit, and lays claim to the control of a big portion of the business in this phase of theatricals. Exchanges afford the information that he was not re-elected as secretary of the Consolidated at the last annual meeting.

S. H. Dudley, vice-president of the Consolidated, and the owner of three houses in the District of Columbia and Virginia, has published a call for his acts to report, and announces that a big surprise will be released soon.

Thus a three-cornered fight seems to be on for the control of the colored business. The performers will no doubt profit, as the territory can amply sup-

port three well organized circuits if properly cultivated. The competitive conditions will no doubt bring about a number of improvements vital to their interests.

There are about one hundred houses in the eleven States involved. About thirty of these are of the recognized standard as to the capacity and equipment. All have ample drawing populations. Close organizations and carefully adjusted routing should enable the owners to present better attractions, and the performers, to reduce their transportation costs and lost time, as well as minimize the amount of red tape and negotiations necessary to obtain steady work.

About six large companies, forty "tab" companies, 140 teams and over 80 singles, find work in the houses involved. The matter is of interest to probably 2000 colored performers, to whom intermittent work has been the great drawback.

John Gibson, of the Standard in Philadelphia, is bound to be an important factor in one of the outfits. In all probability he will line up with Dudley. The Philadelphia house plays the most expensive bill of any Negro house in the country.

No matter what eventuates, developments of great importance to the colored performer are certain.

THE GUNSAULUS MYSTERY

By Georgia Huston Jones

IN no two decades has the Negro made greater progress than during the past five years subsequent to the beginning of the great war; and in no line of new activity has he demonstrated his ability and enterprise more clearly and commendably than in the realm of "moving pictures." We remember when the first colored film was flashed on the screen—but yesterday—how ludicrously it compared with the average white picture then being shown. Since then every production has been an immeasurable step towards improvement, the crowd jeers no more, but sits with bated breath through each portrayal and wait with ill-concealed patience the release of every colored picture—especially if its "a Micheaux."

OSCAR MICHEAUX, founder, director and producer of the Micheaux Film Corporation, needs no introduction to the movie-loving public. Any dissertation on the "place" of moving pictures in general and the productions of Oscar Micheaux in particular at this time is unnecessary. Of course there are pictures and pictures, but those bearing the stamp of Micheaux, for several very excellent reasons, are notably different.

The four pictures given the public up to date and within a period of two years—"The Homesteaders," a stirring story of pioneer life in the great West country; "Within Our Gates," the action of which centers about the South-

land; "The Brute," a dramatization of the best and the worst in Negro life, and "The Symbol of the Unconquered," the action of which deals rather with conditions than locale—are all powerful sermons visualizing the struggle of Dark America for a place in the sun.

These first pictures of Micheaux showing the tragedy of the Negro as it is now being enacted on American soil, voiced the heart cry of millions in a world where the common heritage of trials, obstacles and disappointments are intensified by the evil shadow of prejudice. There are compensations, however, for Mr. Micheaux has not over-

looked the sheer joy in "living and loving," and though some ugly conditions are set forth (to the end that they might be improved), yet his pictures leave one with the pleasant feeling that "all's well that ends well."

These first productions of Micheaux may be viewed as largely propaganda, attempting as they do to focus attention on existing evils. His latest offering, however, "The Gunsaulus Mystery," just being released to the public and which will have its first Chicago production in the beautiful Vendome Theatre some time in May, is in an altogether different strain and is offered purely on its merits.

Myrtle Gunsaulus, a young girl, is found mysteriously murdered in the basement of a factory by Arthur Gilpin, the Negro night watchman, who is arrested and charged with the crime. Sydney Wyeth, a young Negro lawyer, who had once been in love with his sister, but who, through an error, had got the impression that she was immoral, is engaged by the girl to defend her brother. The incidents surrounding the tragedy, the motive for the crime, and the strange manner in which the girl came to her death, makes one of the most complicated cases the courts had ever been confronted with. Strange murder notes found upon the floor, covered with white substances, strands of her hair scattered here and there, all added to the mystery. Out of it all there was one fact that was self-evident—the girl was the victim of assault—but not in the usual way. Lem Hawkins, Negro janitor, falls under suspicion and is arrested; but the police are unable to get much out of him before suspicion is directed to Anthony Brisbane, the super-

intendent and general manager of the factory. A great trial follows, Wyeth succeeds in proving Ida May's brother innocent, at the same time wringing a confession from Lem Hawkins in which he told the story of Anthony Brisbane's double life, or how he, Brisbane, a sexual pervert, had committed the unspeakable crime and killed the girl to try to hide it.

After his success in placing the crime where it belonged, Wyeth writes another book, in which he reveals a secret. Ida May reads the same, sees where he was laboring under the wrong impression, and, in answer to a letter she sends him, the whole thing is cleared up, and—the old, old story.

Evelyn Preer as Ida May Gilpin does the best

work of her career, and to those who have seen Miss Preer in "The Homesteader" and "Within Our Gates" that is saying a great deal. With her histrionic ability that has been demonstrated on the legitimate and is evident in her screen work Evelyn Preer is justly entitled to her stellar role, though she must share honors in the Micheaux productions with the versatile Iris Hall, who portrays admirably the lead in several of his offerings. Dick Abrams as Sidney Wyeth and Eddie Brown as Arthur Gilpin, Ida May's brother, so excellently personify the parts in which they are cast that one forgets that 'tis merely a play.

De Bulger, playing the part of Lem Hawkins, the Negro janitor at the factory, rings true, and his final confession involving the dastardly Anthony Brisbane brings us close to the most heartless, most polished and altogether villainous villain I can recall—Lawrence Chenault.

All in all Micheaux has given us something strikingly different and he has chosen the best and most finished artists at his command to interpret for the devotees of Shadowland this baffling picturization of "The Gunsaulus Mystery."



Scene from "The Gunsaulus Mystery"



Scene from "The Gunsaulus Mystery"

Theaters - 1921
Moving Pictures

Theaters - 1921.

Moving Pictures

MR. EDWARD L. SNYDER AND THE
BIRMINGHAM MOVING PICTURE.

Cham Reporter 4/23/21
Just a few weeks ago Mr. Edward L. Snyder came to Birmingham as a member of the Pyramid Pictures Corporation and proposed to make a picture of some of the activities of the Negro people of Birmingham, as well as some of the successful men and a few of our educational plants.

The picture was made and shown at the Gay Theatre. It is a satisfactory production and has surprised many thousands of people who crowded the Theatre for three days beginning Monday. No one anticipated such a showing, and it was hardly conceivable that local talent without any kind of training would have shown to such advantage and credit to themselves, community and race.

Mr. Snyder is certainly the most popular man in Birmingham and has pleased many thousands of people in his effort to show children, men and women and business organizations to advantage as presented in this picture. Certainly if this effort is kept up by his corporation, the race, the Company and Mr. Snyder will profit greatly from it.

The people of Alabama are especially proud of Edward L. Snyder, because he is a native of this State and was for a long time connected with the Tuskegee Institute, and in business in Birmingham before he went over seas as a patriot in our world conflict and returned home as a proud war veteran. Mr. Snyder deserves the encouragement of every race member and the full support of every community in carrying out his idea of presenting our people, institutions and businesses to the best view. Any community might feel itself proud to have his program put over in their city.

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"BY RIGHT OF BIRTH" REVIEW BY ENTHUSIASTIC CROWD

Chicago, Ill., Sept. 7th (Associated Negro Press)—"By Right of Birth," Produced by The Lincoln Motion Picture Co., of Los Angeles, was reviewed in Chicago on September 1st, by an enthusiastic group of reporters, theatrical managers and critics who confidently predict that it will be the hit of the photoplay season.

The rather familiar and much worked theme of the "mistaken identity" of a colored girl is handled in a startlingly new and logical fashion, affording opportunity for scenes which give almost a thrill a minute. The few white characters are absolutely necessary for the development of the story. And instead of overshadowing the colored players as one might well presume, by virtue of their long experience on the screen, prove to be just the needed foil and show to a decided advantage the superiority of the latter.

"By Right of Birth" has remade the reputation of Clarence Brooks, in the "cinema world." As Philip Jones, the athlete, the ambitious young lawyer, the royal lover, his acting is characterized by a spontaneity of manner, a vivid intensity which make the few scenes in which he appears, memorable. Simple, direct, with a boyish likableness and haunting pathos, we regret that this play gives Brooks such limited opportunities.

Anita Thompson as Juanita, gives a wonderful interpretation of that role. She is the epitome of vivacious loveliness, and radiates from the screen an atmosphere of purity and rare innocence. Webb King, who will be remembered as "Hubert" in "A Man's Duty," lives up to his reputation as premier fun maker, as "Pinky" the correspondence school detective, and has some good moments of original comedy. There are some tantalizing glimpses of Negro society life which are effectively staged and show that the Directors have an excellent capacity for details. George P. Johnson and Dolores L. Mitchell, deserve credit for the writing and scenariorizing of the story.

"BY RIGHT OF BIRTH"

Los Angeles (Cal.) Daily Herald

Speaks in Glowing

Terms of Picture

The Chicago Defender

"By Right of Birth," the latest of

the Lincoln Motion Picture Company's releases, with Clarence Brooks starred and which is coming to the States Theater for a run in the near future, was accorded the following fine tribute by the Los Angeles (Cal.) Herald at the time of a recent showing in that city:

Produced at the Berwillia studios, under the supervision of well known directors, supported by a cast of white, Indian and Spanish characters seen in many of the best productions, and produced by the Lincoln Motion Picture Company, the oldest Negro producing company in the world, the production "By Right of Birth," the sixth produced by this corporation, is indeed a creditable showing in a new field.

The Lincoln management is due considerable credit for their ability to handle a six-reel photoplay typically racial in appeal, yet free from racial propaganda such as has been characteristic in several similar productions attempted by other concerns.

So rarely have we ever considered the Negro in pictures other than in comedy roles that the showing of a six-reel dramatic production featuring colored actors and actresses in serious roles, as will be seen at the Trinity Auditorium in "By Right of Birth," is attracting more than usual interest along film lines.

COLORED MEN PLAY

Work by Colored actors praised—"By right of Birth" goes well.

Guardian 7/9/21
(Los Angeles, Cal., Examiner, June 23, 1921.)

"By right of birth," the Lincoln Corporation's sixth film production, shown last night and to be repeated tonight at Trinity Auditorium, is unusual in more than one way. It offers proof that colored players can develop histrionic talent above that required for straight comedy, though it must be admitted that the comedy touches in the pictures are yet the best, as they are obviously the most spontaneous. Comic pantomime ability unquestionably is instinctive in the Afro-American.

Important action is played straight away without wasting time on preliminary scenes—a commendable quality not to be found in all program pictures long Broadway. Finally, there is crude strength about the story showing that the colored author, George P. Johnson, had his theme in mind from beginning to end. Every detail of the plot supports the theme partly expressed in the title—the right of the transplanted race to a little pride of its own.

Anita Thompson and Clarence Brooks, colored, handle the leading roles. They are opposite in type and manner—she too spirited, he too serious and restrained. But both are fitted to their parts and Miss Thompson's work is deserving of real praise.

A long, but well arranged program of music is furnished by the Afro-American band and orchestra musicians, John T. Spikes conducting. Jazz is their best.

California.

LINCOLN FILM PLAYS TO FULL HOUSE ON 2 SUCCESSIVE NIGHTS

Commendation of Race Picture Unanimous—Great Future Is Predicted for Miss Anita Thompson.

The N.Y. News 10/15/21
The most intelligent and progressive

race members of the city were among those present at Trinity Auditorium on both Wednesday and Thursday evenings to witness the portrayal of Mr. George P. Johnson's exceptional story, "By Right of Birth," scenario by Dora Mitchell, produced by the Lincoln Film Company, one of the oldest and best organized Race companies in the country. It was very apparent to all present that the company had spared no expense nor effort to make this, its fifth and latest production, a dazzling success.

The cast was carefully chosen, unusual effort being put forth to get characters of both type and ability, not only for the leading roles, but for the minor parts as well.

Miss Anita Thompson, as a half-Indian, half-colored child, raised by white foster parents, was undoubtedly the leading character of the play. Miss Thompson is by no means new to the stage, being well known in Los Angeles as a dancer, nor is this her first appearance in movies. But she has not had sufficient experience in photoplay acting to consider her acting in "By Right of Birth" what she will offer to the world as an actress at the zenith of her achievement in that field, therefore when we admit that her portrayal of the extremely difficult part, first of Juanita and later of Helen Childers, although very good, was not perfect, that she lacked proper concentration in portraying the scenes of both extreme sorrow and extreme joy, we mean simply that we believe that as good as she was she is to be better, for we are convinced that Miss Thompson with her beauteous of Race has no peer in beauty in America. Her good common sense and real adaptability as an actress will let nothing stand in her way until she takes her place among the real lights of screen actresses in America.

Mr. Clarence Brooks, playing opposite Miss Thompson as Phil Jones, a young Race law student in love with Juanita, had a much less difficult part than Miss Thompson. Mr. Brooks was not considered sufficiently serious in some scenes by a few critics, but as

plain newspaper people we think that his acting was very good.

Mr. Webb King, taking the part of "Pinkey," a correspondence school detective, in our opinion did the nearest to perfect acting in the whole production. He was supposed to be funny, and he was just as funny as he could be. Mr. King has been seen on the screen as a comedian and as a villain, both parts played almost perfectly. Now many are looking forward to seeing him as lead in a good, heavy role.

Miss Beatrice George as Mother Agnes, played a good, consistent part, although her makeup was not just what we are used to seeing as that of mother.

Leo Bates, as Juanita's foster father, lacked very little as an emotional actor in the part he played. He was popular with the audience throughout the play.

Low Meehan was the villain, and a very excellent villain he was, too. We were glad when his machine plunged over an embankment with him in it.

Minnie Provost as the old Indian grandmother, made a big hit with everyone in the audience, and with one person in the cast, "Pinkey," the would-be detective, when she landed her 250 pounds on his prostrate form and sat there for more than an hour.

And Baby Ruth Kimbrough, last but not least in anything but size and years, captivated everybody with her baby sweetness as Juanita when a child.

The band concert preceding the picture was rendered by a sixty-piece band led by Mr. Johnnie Spikes, supplemented by four special instrumental numbers and a vocal solo, "Juanita," written by Mr. Johnnie Spikes especially for this production and sung by Mr. Malcolm Patton.

If anyone has ever entertained a doubt of the ability of a colored company to produce a picture that is thrilling, inspiring, humorous and wholesome a picture that will live, that will grow in popularity, if he saw "By Right of Birth" his doubt is forever dispelled.

To say that the production was exceptionally well-written, correctly directed and excellently portrayed is saying just exactly what we mean.—"New Age," Los Angeles, Cal., June 25, 1921.

NEGRO ACTORS DO WELL IN PICTURE

The N.Y. News 10/15/21
"By Right of Birth," the Lincoln Corporation's sixth film production, shown last night and to be repeated tonight at Trinity Auditorium, is unusual in more than one way. It offers proof that colored players can develop histrionic talent above that required for straight comedy, though it must be admitted that the comedy touches in the pictures are

yet the best, as they are obviously the most spontaneous. Comic pantomime ability unquestionably is instinctive in the Afro-American.

Important action is played straight away without wasting time on preliminary scenes—a commendable quality not to be found in all program pictures along Broadway. Finally, there is crude strength about the story showing that the colored author, George P. Johnson, had his theme in mind from the beginning to end. Every detail of the plot supports the theme partly expressed in the title—the right of the transplanted race to a little pride of its own.

Anita Thompson and Clarence Brooks, colored, handle the leading roles. They are opposite in type and manner—she too spirited, he too serious and restrained. But both are fitted to their parts, and Miss Thompson's work is deserving of real praise.

A long, but well arranged program of music is furnished by the Afro-American band and orchestra.—Daily "Examiner," Los Angeles, June 23, 1921.

Lincoln

Releases "By Right of Birth"

The N.Y. News 10/15/21
Clarence Brooks again has the lead in the Lincoln release, this being the fourth picture in which this artist has been starred. Anita Thompson, the tantalizing beauty, is the company's newest offering for stellar honors. A review of the test run amply justifies the judgment of the casting director who selected her.

The production is really as described—a colorful drama of lights and shadows of the Negro. "Juanita," a song number by John C. Spikes, was written especially as an accompaniment of the picture. At the first presentation in the Trinity Auditorium, Los Angeles, both song and picture were well received by the \$1,200 audience. The offering was supplemented with a concert of two solos and four band numbers, and was sold at prices ranging from fifty cents to a dollar. This is just about "top money" for a colored picture offering.

The Lincoln people are going into publicity heavily, using besides the usual press sheets and cuts, two types of heralds, colored slides, "still," 11x14 in sets of eight, and three and six sheet stands of paper.—"Billboard," July 16, 1921.

"BY RIGHT OF BIRTH"

New Lincoln Motion Picture Co.'s Offering Pleases Public.

The N.Y. News 10/15/21
One of the greatest motion pictures ever shown in Oakland was shown at the Lincoln Theatre last Monday and

Tuesday evening, starring Anita Thompson, Clarence Brooks and Webb King. It was indeed a gripping drama of racial lights and shadows. The players played their parts so well that the audience held its breath while the thrilling chase and automobile wreck was on, and every participant played like professionals. The race can feel indeed proud of having produced such a wonderful cast of players whose work stands out in such bold belief. Thousands of our people were in attendance, evidencing the real interest manifested by the race in its own. The Voice carried the message that brought thousands to this, the Race's greatest photoplay.—Editorial, California Voice, Oakland, Cal., July 2, 1921.

New Lincoln Production

The N.Y. News 10/15/21
Produced at the Lincoln Studios under the supervision of well-known directors, supported by a cast of white, Indian and Spanish characters seen in many of the best productions, and produced by the Lincoln Motion Picture Co., the oldest Negro producing company in the world, the production, "By Right of Birth," the sixth produced by this corporation, is indeed a creditable showing in a new field.

The Lincoln management is due considerable credit in their ability to handle a six-reel photoplay typically racial in appeal, yet free from racial propaganda such as has been characteristic in several similar productions attempted by other concerns.

So rarely have we ever considered the Negro in pictures other than in comedy roles that the showing of a six-reel dramatic production featuring colored actors and actresses in serious roles, as will be seen at the Trinity auditorium today and Thursday, in "By Right of Birth," is attracting more than usual interest along film row.—Daily Herald, Los Angeles, June 18, 1921.

Theaters - 1921.

Moving Pictures -

**Produce Colored
Motion Pictures by
Colored Artists**

Wilmington Advocate (Dec 27/21)
Announcement is made that Robert Levy, the former general manager of the Quality Amusement Corporation, is at the head of the concern that will produce high-class pictures with colored actors, to supply many theatres throughout the country catering to colored trade. The company, which will enter the field and make it possible for continuous employment to colored performers, will be backed by capital amounting to almost \$300,000, and this alone is a guarantee of a bright future for exhibitors, actors and others directly concerned. No attempt will be made to sell stock to further the efforts of the company. Coming at this time this venture should be hailed with delight by the exhibitors all over the country, for high-class motion pictures bringing before our people scores of talented colored artists will mean increased patronage.

Mr. Levy has carved for himself and associates an enviable reputation among colored people in America by successfully operating theatres among us and bringing a higher tone when he introduced high-class Broadway dramatic and other productions by colored actors. His experience gained in operating theatres successfully among us places him in a position to know what will bring money to the exhibitors.

Mr. Levy plans to produce at the start five and six-reel features with all colored actors of a type that will bring exhibitors who use these pictures big money, and he is desirous of hearing from every exhibitor in the country who caters to colored audience, and find out if the exhibitor is willing to contract and take one picture every month for a period of one year. Naturally, only those applying first will receive contracts for first run in their locality.

Theaters - 1921.

**NEGRO NEWS REEL RELEASED
BY MOTION PICTURE COMPANY**
Washington, D. C., March 23, 1921.
Associated Negro Press. — W. Williams
Clifford, President of the Monumental
Pictures Corporation, recently made
the announcement that his organiza-
tion was now releasing each month a
Negro News Reel, picturizing the
achievements of the American Negro
in this country and the progress of
the darker races of the world.
"The educational and inspirational
news that this News Reel will give to
the masses of colored people in this
country is beyond estimation. Each
month you will have an opportunity to
see on the screen, members of our race
that have achieved success along all
lines of endeavor, and there will be
an opportunity for propaganda in the
interest of my people," Lieutenant
Clifford said when interviewed by a
newspaper correspondent. He further
states that it will be the intention of
the Executive of the Monumental Pic-
tures Corporation not only to place
the pictures in every house in this
country catering to colored patronage,
but also to work up the best foreign
distribution possible for the film.
An effort will also be made to have
this film shown in white houses in the
Northwestern and Northeastern parts
of the country. News events, impor-
tant gatherings, and special affairs
will be filmed along with the most
prominent men of the hour, and will
be presented by highly trained men in
the Motion Picture industry.

Theatres

Moving Pictures

1921.

Washington. (D.C.)

SPECIAL FROM WASHINGTON

The Washington Observer 1-1-21

J. Williams Clifford, President of the Monumental Pictures Corporation recently signed a contract with the Seaboard Film Corporation of New York City for World Distribution of the Monumental Monthly, a News Reel to be released each month picturizing the achievements of the American Negro in this Country and the progress of the darker races of the world.

"The educational and inspirational news that this NewsReel will give to the masses of Colored people in this country is beyond estimation. Each month you will have an opportunity to see on the screen, members of our own race that have achieved success along all lines of endeavor, and there will be an opportunity for propaganda in the interest of my people". Lieutenant Clifford said when interviewed by a newspaper correspondent. He further states that it will be the intention of the Executives of the Monumental Pictures Corporation not only to place the picture in every house in this country catering to Colored patronage, but also to work up the best foreign distribution possible for the film.

An effort will also be made

to have this film shown in white houses in the North-western and Northeastern parts of the country. News events, important gatherings, and special affairs will be filmed along with the most prominent men of the hour, and will be presented by highly trained men in the Motion Picture industry.

Mr. Clifford further stated that just as the Pathe News has brought to millions of Americans glimpses of different parts of the world, and men and women who stand out pre-eminent as leaders in world affairs, the Monumental Monthly will be an American Institution that will draw the masses of the Negroes in this country closer together and fill them with pride and honor at the success and accomplishments of their brothers in educational, social, political business and financial fields.

Many congratulatory letters have been pouring into Mr. Clifford's office complimenting the Executives of the Monumental Pictures Corporation upon this notable achievement. The release of the first Monthly has been announced for February

1st, 1921.

No Action Motion Pictures of Colored Combat

Units in France

Washington, Jan. 18.—Mr. J. Williams Clifford, late first lieutenant of infantry and special representative of the Colored Soldiers in the Bureau of War Risk Insurance, and now president and administrative head of the Monumental Pictures Corporation, stated last night in an informal gathering of representative young men of his race, that he was chagrined and deeply hurt at not finding any action motion pictures of Negro Combat Units in the collection of motion pictures taken by the U. S. Signal Corps in France. Mr. Clifford, who is now getting out a Negro news reel on the order of the Pathe News, desired to have some of these pictures in his first release which will be ready for distribution the first of February. He was greatly disappointed in finding for the most part only pictures of the Negro labor and stevedore units building roads and handling supplies and of colored soldiers peeling potatoes and jiggling. He stated that it was a terrible injustice to the courageous and brilliant achievements of the members of his race of the famous 15th Infantry of New York and other combat units that no pictures were made showing their intrepid and dauntless bravery in action on the Western front and which so materially contributed to the glorious victory and to the protection of American honor and integrity.

WORK OF NEGROES

SHOWN ON FILM

"Youth, Pride, Achievement" is the name of a motion picture showing at the City Auditorium, depicting the accomplishments of the negroes of Atlanta. Similar pictures were taken in other sections, all of which will be shown in many cities throughout the United States.

NEWS OF RACE SHOWN ON FILM

Cleveland Call
Educational Scenes and View
of Prominent Colored
Persons Shown

Washington, D. C., May 28.—The June release of the Monumental News, the Colored news reel picturizing the activities of the Negro race of the World and produced by the Monumental Picture Corporation, of which J. Williams Clifford is the President and General Manager, is most interesting indeed. Among the

many entertaining and educational scenes are to be found views of prominent Negro political leaders, men and women being received at the White House, Negro children in a May Festival in Baltimore, Maryland, President Harding's famous Colored cook, and the New York Giants baseball team in desperate competition with the crack Colored team of Atlanta, Ga. This is the second news release produced by the Monumental Pictures Corporation and it is meeting with tremendous success in all parts of the country.

These news reels have inspirational and educational value and the Colored theater goers of the country demand that they be shown in the theaters that they attend. Mr. Clifford said that it is his intention to have Monumental Newsreels taken from the different Colored papers showing how ridiculous and superficial is the white man's prejudice against the American Negro. It seems to be the consensus of opinion that the Negroes of the country should get behind this noble and worthy endeavor of the Monumental Pictures Corporation and make the Monumental Pictures Corporation News an American institution thus using the powerful medium of motion pictures to bring the Negroes closer together, giving them that feeling of racial consciousness so necessary to their larger influence in the affairs of the nation.

THEATRICAL SITUATION TENSE IN D. C.

Rufus D. Byars, Manager of

Dudley-Murray Corporation, Resigns To Man-

age New Crandall

Also American
HOWARD DECLINES

8/5/21
Hands me Movie Houses

Attracting Patronage
From First Theater

Washington, D. C., Aug. 4.—All Washington is talking about the resignation of Rufus G. Byars, manager of the Dudley-Murray Moving Picture Corporation who, it is said, has signed up with the Crandall Circuit at a salary of

over \$150 per week. Mr. Byars was at one time manager of the Howard Theater and his success in the first big colored theater Washington ever had led to his employment by the Douglas-Murray Corporation as general manager, for its string of colored movie houses at a fancy salary.

With the entrance of the Republic theater, a quarter of a million dollars house on You St., owned and operated by a Jew, named Mack, of Baltimore, the patronage at the colored owned theatres, is said to have dropped considerably. This drop will be felt still more when Crandall theater costing one-half million dollars and the finest thing of its kind in the United States is opened next fall.

It is reported that Crandall who is white owns and operates a chain of 85 white theaters in various cities at first refused to put a colored theater in Washington after being urged by the Murray-Dudley Corporation to leave the field open for exploitation by colored capital only. Crandall changed his mind, however, and went to work to take the cream of the colored theatrical patronage after the Murray Brothers and Dudley allowed the Jew, Mack, to get ahead of them in erecting a monster theater on You St.

So far as can be learned, the new half-million dollar theater will be under the personal direction of Mr. Byars who will have sole charge.

Theaters — 1921.
Moving Pictures

N. Y. C. MOVING PICT. WORLD
MARCH 26, 1921

Theatre for Colored People

T. Edward Kane, veteran theatre manager of Tampa, who at different times has been in charge of the Montgomery and Alcazar Theatres, has opened a large moving picture theatre for colored people at Scott street and Central avenue. This theatre, which seats 800 persons, is one of the finest colored moving picture houses in the South, Mr. Kane states.

Regarding the taste of the colored population of Tampa, Mr. Kane says that his audiences favor western melodramas and slapstick comedies. Society dramas, he says, go over the heads of his patrons.

Florida.

Theatres - 1921.

Georgia.

Moving Pictures

With Special Negro Feature Picture

New House Built At Approximate
Cost of \$75,000.00

Savannah Tribune
The new Dunbar theatre which was completed this week will be opened to the public Monday noon and will have a continuance performance until eleven o'clock that night. This theatre which occupies the south west corner of the large four story office building which the Savannah Savings and Real Estate Corporation is erecting at Gaston and West Broad streets, is without doubt the most complete Negro moving picture house in the state and was erected at an approximate cost of \$75,000.00.

The house has a seating capacity of 700, 260 of these being placed in a very comfortable and nicely arranged balcony. It is steam heated and has many other conveniences which are to be found in new theatres of today. The beautiful old rose tint of the walls is brought out very richly by the soft rays which radiate from eight beautiful dome lights in the ceiling while along the walls are four easy guide lights.

The seating arrangement of the house is very convenient and every thing is provided for the comfort of the patrons. Easy metal orchestra chairs are provided both down and upstairs, these being fastened on the concrete floor. Fire proof can well be applied to the house, for there is but very little, if anything, about the house or fixtures which is inflammable. In fact it has been stated that this house more nearly approaches the fire-proof idea than any theatre in the city. The operator's room is fixed up in the most approved style and reduces the probability of fire to a minimum. The house is equipped with two Powers 6B moving picture machines which are capable of throwing most wonderful rays. In addition to these machines, the operator's room has two substitute compensars, a transverter and other devices common to moving picture machine rooms.

Entrance to the theatre is on West Broad street. It leads through an arcade just to the north of the bank which is being erected on the corner.

The house will, of course, make a specialty of Negro pictures of high character. For the opening day the special feature will be a Negro picture "The Symbol of the Unconquered," presented by Oscar Micheaux. This picture has created quite a sensation wherever it has been shown and portrays the Negro in his highest type. The feature pictures for the whole of opening week will be found listed in the

large half page ad on page two.

The New Dunbar theatre is controlled and operated by the Savannah Moving Picture Company, a concern which is composed entirely of colored men with W. S. Scott as president and R. E. Scott, secretary. The house will be managed by E. P. Landry, of New Orleans, La., who for several years has been connected with the local custom house.

Theaters - 1921.
Moving Pictures

Illinois

10.00 a.m.

222.



Tuesday

PYRAMID PICTURES CORPORATION

SUITE 760 COMO BUILDING

443 SOUTH DEARBORN STREET

PHONE HARRISON 1143

CHICAGO

E. L. SNYDER
REPRESENTATIVE

Theaters - 1921.

Moving Pictures

LOCAL MOVIE CONCERN BACKED BY BANKERS

Brown And Wingate Finance Corporation To Produce And Manufacture Movie Films

FIRST RELEASE READY

Serial Picture With All Colored Actors To Be Shown At New Lincoln

Alfred Connelley 3/18/21
Application of the Charles Holman White Film Company for articles of incorporation from the office of State Tax Commission revealed the fact that Baltimoreans have entered into the field of moving picture production on a large scale.

According to the application the capital stock of the new company has an authorized capital of \$50,000 divided into 5,000 shares, and will produce, manufacture, buy, sell, rent and exchange films for educational, topical, entertainment or advertising purposes. The incorporators are George Wingate, president; T. Thomas Brown, Jr., treasurer, and Charles Holman White, general manager.

The upper floors of the Wingate and Brown Bank Building at 1512 Pennsylvania avenue are being fitted up as executive offices and studio of the new corporation under the direction of Mr. White, who has had several years' experience with big moving picture producers in New York and South Carolina. Work is nearly completed upon the studio which contains a \$2,000 in moving picture cameras and lighting fixtures capable of furnishing 60,000 candle power. Three sets of scenery, one of which is already in place, a projection room equipped with a projection machine and a laboratory for the development of the films as soon as pictures are made, completes the present studio equipment. "We plan to do everything in our own studio, from writing sceneries to making pictures, developing and releasing them on our own prem-

ises, declared Mr. White to a representative of the AFRO-AMERICAN. Our first release will be an eighteen part serial "The Matchless Key," the first episode of which will be shown at the New Lincoln Theatre April 19th. The same night we are giving a midnight-show featuring Iris Hall in the "Hawk."

"The field for moving picture productions featuring colored actors is virgin," Mr. White added, "and already the demand for them far exceeds the supply."

ORDER OUT OF CHAOS

**In The Negro Picture Industry
The Comet Company Of Philadelphia Introduces
Distribution Facilities**

W. H. American 7/5/21
The announcement that John Wade has been named as the general manager of a Negro Division by the Comet Film Exchange of 1331 Vine Street, Philadelphia, marks the beginning of a new era in the industry.

The move places at the disposal of products in the Negro field, the same machinery and experience that has made the general picture industry the marvel of the world. Then too it creates a contact point between the white and colored creations that will facilitate worth while productions of the race artists getting into the bigger field.

The new departure is expected to cut costs about 20% for both producer and exhibitor; to bring about more regular releasing of Negro films, thereby eliminating spotty programs; to centralize distribution so as to remove the element of chance from the producer's business and apply to the Negro field the approved practices of the greater field.

The chaotic situation due to the comparative newness of the industry among Negroes is about to be resolved in orderly organization. The services of the company will be available to all producers on terms that, as explained in the Billboard office, are entirely fair.

Here and there about the country different persons ventured into motion picture theaters (usually a converted store-room) in the colored districts. The shifting of population is reasonable for several of the larger houses, originally built for general patronage, being supported almost entirely by Negroes.

The ventures, or accidents, as the latter were first regarded, showed such profits as to attract

the attention of amusement capital with the result that today half thousand theaters, ranging in size from those of 200 seats to the latest New York project with a capacity of 3,000. Every Negro community has at least one large house and a number of smaller ones.

Ten years ago, an occasional Negro was used on the screen in parts as just him or herself. The industry today employs about 500 Negro artists with screen experience; a third of whom are with the bigger companies. The remainder are serving with one or the other of the dozen producing enterprises that are owned totally or in part by the race. There are featured artists in both classes.

The producing companies and the houses exhibiting the pictures are not properly co-ordinated. Established exchanges were unable or disinclined to handle these producers output. The colored concerns have been obliged to do their own retailing. They have been devoting much of their energy to merchandising; a phase of the industry with which they were unfamiliar; for which they had no organization and for which there was no experience for their guidance. Their capital was tied up while they searched for a market. The exhibitor did not always know where to find the producer; nor did the producer know the addresses of exhibitors. This fact is amply proven by the mass of correspondence on the subject in the BILLBOARD office.

Pioneer work involving a lot of travel has been adding to the cost of marketing for each and every Negro picture. The infrequency and small scale production resulting has created a big overhead expense that has helped to keep these companies out of their legitimate market. Cut-throat competition with each other has become a habit.

Competing with big exchanges, offering widely advertised films and stars of the general market, who sold complete programs has been an obstacle to the progress of the Negro industry.

One tenth of the nations population are Negroes. Nine million of them are located in 26 states. Of the 20,000 motion picture houses in these states, fully 40% absolutely decline Negro patronage. 25% more discourage such patronage. Thus we have five million movie-loving people subject to laws or social customs that keeps them out of certain theaters and probably two million more who decline to pay for the grudging courtesies of houses that do not care for their presence. We are not discussing the merits of the matter; simply stating the fact as a business condition.

In establishing a division for the distributing of films for the producers of Negro pictures to the exhibitor, catering to this vast public, Mr. A. A. Millman, the President of the Comet and Mr. Wade, who interested him, have performed a service to the public, picture house and producer that will reward them handsomely; for they will bring order out of chaos in the biggest unexploited field in the amusement world.

Maryland

Theaters - 1921

Moving Pictures

N. Y. C. TRIBUNE
APRIL 10, 1921

Colored Players in Films

A series of motion pictures featuring colored players will be put forth by the Mount Olympus Distributing Corporation. There are to be twenty-six productions in all, and the pictures will be short subjects, each but one reel in length. The tales will be of the type made popular by Octavus Roy Cohen and Joel Chandler Harris.

NEW YORK CITY CLIPPER
APRIL 13, 1921

COLORED PLAYERS IN FILMS

The Mount Olympus Distributing Corporation which has offices in the World's Tower building has announced for release several big film productions, the casts of which consist entirely of colored players. Twenty-six such pictures in all will be produced and a very high standard has already been set equalling that of Mrs. Emilie Bigelow Hapgood.

NEW YORK CITY STAR
APRIL 20, 1921

TO FILM COLORED ACTORS

A series of motion picture comedies featuring colored players will be put out by the Mount Olympus Distributing Corp., a new service recently chartered under the laws of Delaware. There are to be twenty-six productions in all, and the cast to appear in each will be made up entirely of colored players.

Tales similar to those made famous by Octavus Roy Cohen and Joel Chandler Harris, and song and story by Stephen C. Foster, will be used in motion picture form.

At the headquarter of the Mount Olympus Distributing Corp. in the Worlds Tower building, New York, the statement was made that the majority of the productions are ready for immediate release.

NEW YORK CITY CLIPPER
JUNE 1, 1921

BIG NEGRO FILM HOUSE LEASED

The S. W. S. Amusement Company, of which J. Fred Stube is president, has leased from John J. Finnerty, through Thomas J. O'Reilly, the new moving picture theatre which is now being built at 142d Street and Seventh Avenue. This lease is for twenty-one years, with a gross rental of about \$1,000,000.

FIFTH RELEASE COMPLETED BY REOL COMPANY

"The Burdens of Race" Title of Next Production By Company

New York, N. Y., Sept. 7th (Associated Negro Press)—The Billboard announces: The Reol Productions Company have completed their fifth release "Ties of Blood" with Inez Clough, Arthur Ray and Henry Pleasant, former members of the Lafayette

players in the cast.

Mr. Forrest and his company are busy at work now on the next of their productions "The Burden of Race." This will be followed by a big picture tentatively named the "Simp" in which S. H. Dudley will be featured securing the services of the busy Dudley, one of the best remembered of the colored stars in a distinct accomplished.

"The Simp" is an especially written piece, on the order of the Will Rogers Comedy Dramas, and while the story is of distinct dramatic interest, ample opportunity is provided for a full play of Mr. Dudley's amusing personality. The number will be followed by the release of a story built upon the life of Booker T. Washington, from the dramatization of a history research by Miss Peterson of the New York library.

The general manager, Mr. Levy, announces that contracts have been closed with Mr. Wax, in Philadelphia, and the Hornstein interests in Baltimore, whereby Reol Releases will be programmed regularly in their houses for the ensuing year. This accomplishment marks the beginning of a new era for the colored picture and will be most pleasing to the audiences in those cities.

A NEW STORY WRITER

Washington D. C. Tribune
11/21/21

Mrs. Birdie Gilmore of New York City was a recent visitor in the city as the guest of her aunt, Mrs. Eva D. Sims of 1218 R Street, N. W. Mrs. Gilmore is a story writer. The April issue of The Billboard, a theatrical newspaper (white) which has the largest circulation of any theatrical paper in the world, published an article concerning this young colored woman.

The article says: "Birdie Gilmore, a recently discovered literary genius, has written a most unique story for the Metro Company and also another well known corporation. The story is entitled, 'The Jungle God.' While the story is thrilling and filled with tense situations, these situations are so logically developed that it is an appeal to one's intelligence as well as to the emotions. It is invested with distinctly race atmosphere yet it contains no grounds for antagonism. This evidence of approval by two such discriminating concerns should pretty firmly establish Birdie Gilmore as a story writer."

New York.

"A GIANT OF HIS RACE"

New York 9/17/21
age

SAID TO BE ONE OF THE
BEST COLORED FILMS
TURNED OUT IN MANY
MANY YEARS

Will Be Shown at Franklin
Theatre All Next Week and
Crowds Are Expected
To View It

What is said to be one of the best pictures ever turned out by a colored concern with colored artists will be the special attraction at the Franklin Theatre for a run of one week, commencing on Monday, September 19th. This special feature is called "A Giant of His Race," and comes to our city highly recommended.

We understand that a fine story runs throughout the offering, which also boasts some of the most thrilling scenes ever seen in a picture of this kind. It is also claimed for "A Giant of His Race" that the educational value surpasses anything ever attempted in a colored picture, and the strong thread of a well-told romance is full of inspiration.

The Franklin Theatre will be open from 1 o'clock afternoons, and prospective picture fans and the dyed-in-the-wool variety are asked to come out early, as unusually large crowds are expected to view this latest screen sensation.

ALL NEGRO FEATURE
WITH JACK JOHNSON
PASSES CENSORS

Maryland Board Unanimously Passes "As The World Rolls On" Featuring L'il Arthur

FILM HIGHLY PRAISED
Special Committee In
Richmond Also Passes
Race Photo Play

Richmond, Va., Dec. 8.—The Truett Pictures Corporation of Richmond, Va., controlling the entire South on Jack Johnson's all-

Negro feature, has been informed that "As the World Rolls On" has been passed by the Maryland State Board of Motion Picture Censors.

This decision was reached after seeing the newest Johnson picture, which in addition to Johnson features Blanche Thompson, Reed Thomas, and Walter Simpson. The decision published some weeks ago was due to the fact that the Censors could see no particular good or merit in the picture that Johnson made while in Spain four years ago with all white actors, called "The Black Thunderbolt." It is in no way a race photoplay, but merely an attempt to capitalize Johnson.

Before "As the World Rolls On" was shown in Richmond, Va., a special committee consisting of the Chief of Police, the Director of Public Safety, a Police Captain, three members of the City Council, and several ladies viewed the production. It was passed without a deletion and highly praised for story and morals.

This picture was made by W. A. Andlauer in Kansas City early in September of this year. Besides an all-star cast of colored actors, Johnson is supported by the famous Negro big league teams with Rube Foster and his Chicago Giants, Sam Crawford and his Kansas City Monarchs, and the Detroit Stars. Nelson Crews is shown presenting gold buckle belts to the Elks, and parades of the Odd Fellows, Shriners, and Knights of Pythias are shown.

Texas

Theaters - 1921.

Moving Pictures

Great Colored Picture
Lincoln 3-Day Offering; 2/16/21

Full of Intense Action

~~Houston~~ *inferior*

"Nobody's Children," the Maurice Film Co. production, which will be the attraction at the Lincoln theatre for three days, commencing on Sunday, contains more gripping action than most features of double its length. At the same time the film unfolds a story of the greatest heart-interest. Beginning at the death bed of the mother of the boy and girl of the story the auditors are carried through a most remarkable variety of scenes and emotions. Accused and convicted of a murder he did not commit, "the boy" awaits the carrying out of the death sentence, while the unnatural step-father kidnaps the girl and holds her as an inmate of a notorious drive. Her escape furnishes one of the principal thrills, but the sensational "get-away" from the death cell by her brother through the aid of a disguised dope fiend, his hunt for the beastly step-parent, his hand-to-hand fight to the death with the latter and his final exoneration and pardon with the "boy and girl" reunited is bound to hold you fast until the final fade-away. "Nobody's Children" is one of the best productions ever made with an all-colored cast; you can't afford to miss it.

Negro Theater Owners Organize Booking Body

Arrangements will be made to book attractions and clear them for negro theaters throughout the United States was announced in Atlanta Saturday by Charles P. Bailey, whose theater, the "81," at 21 Decatur street, was represented at the organization meeting in Chattanooga Friday. Representatives of 60 negro amusement houses attended. Clarence Bennett, of New Orleans, joint owner of four negro theaters in that city, was elected president of the association.

COLORED SHOW COGNIZATES

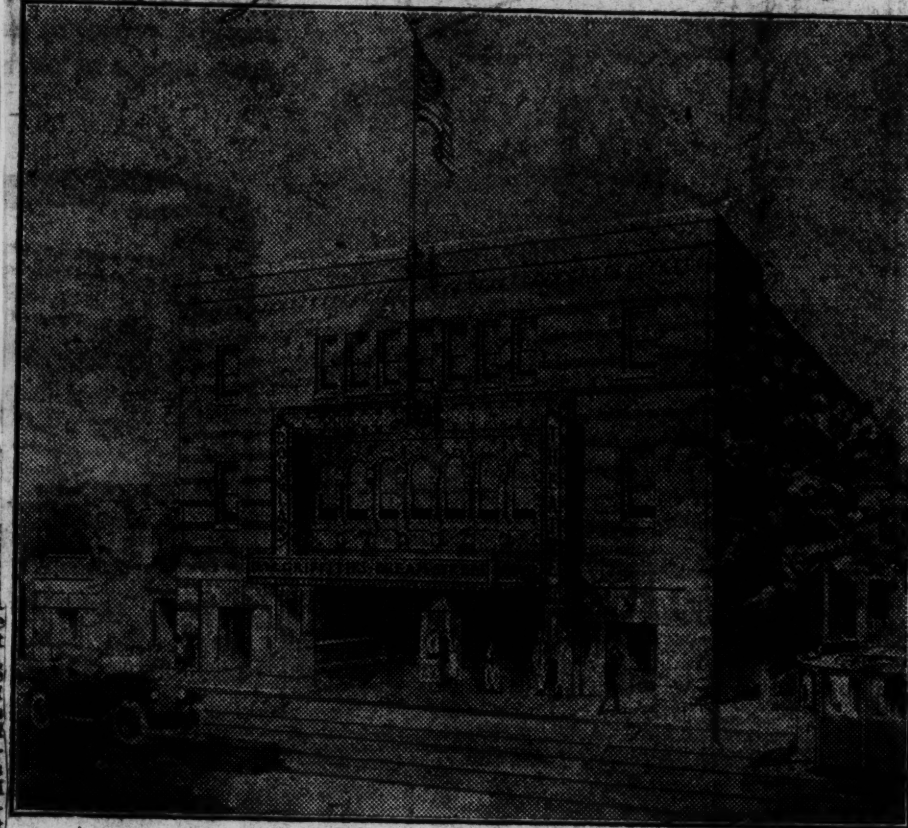
A few weeks ago one of New York's daily papers said that Broadway was getting darker, referring to the many colored shows playing there, but you should see Chicago. It can't get much darker, otherwise it will be blue; that is, if things keep up as they are. After I had played a couple of engagements out of the city I returned and decided to see just what was doing in the theatres. I first took a peep at

Gov Herndon

performance for three weeks, while at the Apollo theater Charles Elgar's jazz band is tying the show in knots at each performance, and the white dailies say it's the greatest band that ever hit Chicago. At another leading theater Lula Coates and her "Crackerjacks" are stopping the show at every performance, while the Chicago Vaudeville, a weekly theatrical paper, said, "Billy Nichols closed the show, and he closed it." Then there's my show at the Avenue, the Famous Georgia Minstrels. Although most of the old-time favorites are missing, they are replaced by younger artists. Thomas Harris demonstrated that he is no doubt the cleverest eccentric comedian sitting on a minstrel first part, stopping the show cold. Jack Johnson received his usual Chicago reception. Robert Luther Edmonds, and we call him Bob, tied rings around the show with his sweet voice singing "Why Should I Cry over You," not forgetting Chick Beaman, the master of minstrel monologists, who fairly screamed them, and I won't forget to mention little Harry Nay also stopped the show and the team work of the brothers can only be described as a riot. As you walk in the Dreamland cabaret you will be greeted by Mr. Anderson, who will hand you a ticket at a reasonable admission, and along with it goes a guaranty that it is worth a hundred times the amount you paid for it. On the inside you will be entertained by Miss York Brady's jazz band, and it's some band, with Manzie Campbell sitting at the drums, whose name is a household word in every southern state and the West especially. He is about the only living member of the old Famous Georgia Minstrels in his line of work, and I dare say that you will realize fifty per cent. of your money's worth when the popular Ollie Powells sings. While waiting for the opening of "Strutt Miss Liz," I decided to strut down to the

A PLAYHOUSE BEAUTIFUL

Pittsburgh American 8-18-22



DOUGLASS THEATRE

to cost \$150,000, being erected by the Steel City Amusement Company at Center and Dinwiddie Streets.

Sunset, where Mr. Dickerson, the manager, and his assistant, Arthur Scott, made me welcome and told me to look over Clarence Muse's revue, and the best I can say, it is wonderful. If you haven't seen it, don't miss it. Muse just returned from New York, where he engaged new talent for his revue, while Lovey Taylor, Ollie Hickman and Edna Pritchard will still be featured. Ollie is the pride of Denver, Colo., her home town, and I'll tell the world that she is singing as sweetly as ever, despite rumors that I had previously heard. Just as I was about "set" to visit other places of amusement where artists of our Race are showing and expected to motor to Gary, where the Harvey Minstrels are rehearsing, my manager called me and told me to report to the Kedzie theater for rehearsal, so I decided I would get in trim to strut my stuff and call it a short vacation.

"SHUFFLE ALONG"

According to a letter from a member of the cast of the "Shuffle Along" company that moved to the Selwyn Theater, Boston, after the close of a fourteen-month run in New York City, the members of the company were grossly insulted at a dance and reception given in their honor by Monroe Trotter, editor of The Boston Guardian, a Negro weekly, and the head of an organization of Negroes styled the League for Democracy. It seems that while the invitation was addressed to the company, in reality only Messrs. Single, Blake, Miller and Lytle, the actors, were intended. The aristocratic Boston Negroes with drew the glad hand and extended the icy stare when the lesser lights of the company arrived at the hall. Upon notice of this the producers named with their entire company are reported to have withdrawn from the reception. 8-18-22

This report does not reconcile with the professed doctrines of the Boston editor, who has long been in the public eye fighting for social recognition of the Negro by other races. If as reported, it would seem that his professed love of his race is more or less mythical, if not simply mercenary.

The cast of this company is of more than average intelligence. Many of the members of even the chorus are high-school and college graduates. Not a few of them have traveled abroad. All have musical educations. Representatives of the leading fraternities of the country are among them and most of them move in the best colored society in their respective communities. Several are members of exclusive professional organizations.

Trotter has "pulled a bone" that will invite the enmity of the four thousand Negro performers and the 12,000 musicians of his race for his paper and the organizations he heads. According to Boston papers the show is an immense success and good for a run.

TOWN HALL

commencing Tuesday Evening, August 23, 1922

THE MCCORMICK AMUSEMENT CO., INC.

PUT AND TAKE

musical revue in two acts. Book by Irving C. Miller; music by Spencer Williams; additional music by Tim Brymn and Perry Bradford. THE CAST: Bertha Barber, Hamtree Harrington, Earl Dancer, Andrew Tribble, Cora Green, Mildred Smallwood, Irving C. Miller, Emmett Anthony, Fred La Joy, Florence Parham, Hobart Shand, Lillian Goodner, Mae Crowder, Violet Branch, Virgie Cousins, Essie Worth, Joe Peterson, George Braxton, Al Pizzaro, John Roscoe, Julius Foxworth, Roscoe Wickham, Percy William, Walter Richerson, Claude Lawson, Arthur Ford, Maxie, Tabor and Green. Closed September 17, 1922 32 Performances

OVER FOURTEEN THOUSAND NEGRO ACTORS NOW IN THE UNITED STATES

Pittsburgh American

Ira Aldrich "The Garrick of the Race" Was Great Tragedian—115 Negro Houses and 22 Companies

9-15-22 Making Films

By Frank J. Wiltach
In the New York World

The success of an entire Negro troupe in the musical comedy, "Shuffle Along," in a New York theatre, leads many people to imagine that this was something unprecedented. Either the so-called average theatregoer is woefully uninformed of the chronicles of the stage, or his memory is inordinately short. A company of Negro actors is certainly nothing new or novel on our stage, and the fact that "Shuffle Along" was widely supported by the known, and probably the only instance white population, again proves that there is no color line in the theatre.

For 100 years neither the actors nor audiences, have resented the appearance of a Negro as a member of a white company, either in drama or vaudeville. When the late Bert Williams appeared with Ziegfeld's "Follies" there may have been those who raised their eyebrows, but they did not give voice to their prejudice. So, also, when Charles Gilpin appeared in the leading role of "Emperor Jones," there were no outbursts of complaints.

The American Negro man has held a much more important place in our theatre than some seem to think. It is estimated that there are today 14,000 Negro actors and musicians appearing in this country. In vaudeville alone there are more than 600 acts, of which about sixty are now in Europe. There are twenty-two Negro minstrel shows touring the South which never get further north than the Ohio River, somewhat over one-half of these appearing in tents, the other half in theatres. It was lately computed that James A. Jackson, who conducts the department in the Billboard devoted to the Negro theatre, that there are 368 theatres in the United States devoted entirely to the colored race.

Ira Aldrich is the David Garrick of the race. When the history of the Negro theatre comes to be written, his astonishing career will hold a most important place. He was born in Bel Air, Md., in 1804. He made his debut in London as Othello in 1833. He visited Germany in 1852, and died at Lodez, Poland, 1867. James R. Anderson, in his memoirs, speaks enthusiastically of Aldrich's talent, saying that he was universally respected as an capable artist. Aldrich, who was billed as "The African Roscius," played

Othello at Covent Garden to the Desdemona of Ellen Tree. His last appearance in London was at the Haymarket, in 1865, his Othello being supported by the Iago of Walter Montgomery, Cassio of James Fernandez, and the Desdemona of Madge Robertson, later Mrs. Kendall. In a bill bearing date of Feb. 11, 1851, of the Princess Theatre, Leeds, England, the following appears—evidently furnished by Mr. Aldrich himself:

His Own Publicity Man.

"As the African Roscius is the only actor of colour that has ever been known, and probably the only instance white population, again proves that there is no color line in the theatre, knowledge by the press of England, Ireland and Scotland to possess historic histrionic talent of the highest order; the following sketch of his life may not be unacceptable:

"The African's progenitors, down to the grandfather of the subject of this memoir, were Princes of the Foulah Tribe, whose dominions were Senegal, on the banks of the river of that name. The father of the present individual was sent for his education to Schenectady College, near New York, in the United States. Three days after his departure from his native shore, an insurrection broke out amongst the tribe, arising chiefly from a wish on the part of their king to exchange prisoners taken in battle, instead of adopting the usual barbarous custom of selling them for slaves. His humanity, however, interfered with an establishment, some of his principal officers. The grandfather of the present African Roscius, through their interested policy, fell a victim to his mischievous subjects. Deprived of the means of asserting his birthright, and, to a certain degree, cast upon the world as a cosmopolite, the father became a clergyman, and officiated in New York. The subject of this memoir was destined for the same profession, but preferring the 'sock and buskin,' he departed from his father's roof and wended his way to the shores of Great Britain, where his talented histrionic exertions have been most warmly and kindly patronized, as a triumphant answer to those advocates of the slave trade, who founded their defence of that nefarious traffic on the inferiority of the African intellect and feeling."

That Aldrich possessed a very considerable talent was the opinion, likewise, of Edmund Kean. At Belfast

Aldridge appeared as "Othello" in Charles Kean's "Iago." In minstrel and concert companies the Negro has been particularly successful. These early concert troupes transported the audience to the plantation. Some of the companies existed even before the Civil War. Herbert Reuton has a bill in his collection dated Springfield, Mass., 1858, of the "Extraordinary SEVEN SLAVES, just from Alabama, who are now earning their freedom by giving concerts under the guidance of their Northern friends and guarantees."

This bill goes on to say: "Immense success—8,000 people in two days at the Broadway Tabernacle, New York." The programme consisted of: (1) "Plantation Overture"; (2) "Root Hog or Die," Boy William; (3) "The Poor Old Slave," Boy Thomas; (4) "Alabama, Ra, la, la," Boy Francis, the most extraordinary dancer, whistler and bone player ever seen; (5) "Massa's in the Cold, Cold Ground," Boy John; (6) the bird song, with wonderful whistling imitation, Boys Thomas and Francis; (7) "Rock Susannah," Boy George; (8) "darkies" melody, Slave Minstrels.

Part Second was: (1) An original banjo solo, guitar and quartet; (2) Banjo music lesson and song by Boy William; (3) Slave Minstrels, Boys George and William and Boy John; (4) "Life in Alabama," banjo, bones and tambourine trio, Boys George, Francis and William, as old plantation darkies; (5) the old swamp song entitled the "Back Action Spring," by Boy William and company; (6) few days (plantation style), Slave Minstrels, the Raccoon Joy Dance, Boy Francis, in which "he offers rivalry with any white performer."

Part Third: "The Black Doctor." Then follows a list of bookings from New York and Philadelphia through New England to Montreal, Quebec, Toronto, &c., to Buffalo, ending in Burlington, Vt., and the departure for Europe, scheduled for Aug. 1, 1858.

Then came in what might be called the first of the musical comedy Negro troupes, Bert Williams and George Walker, billed as Williams and Walker. Some of the pieces in which they appeared were "In Dahomey," "Sons of Ham," "Bandana Land" and "Abyssinia." Then came a new organization, Cole and Johnson, in "The Red Moon" and other pieces. Sam Jack had the Creole Burlesque Company in 1895. And twenty years ago there was Isham's Octoroons and Oriental America, both in musical comedy. Gus Hill's "Smart Set," with Ernest Hogan, Tom McIntosh, S. H. Dudley, Mattie Wilkes and others toured continuously from 1903 to 1920, with all colored company. Whitney and Tutt, who had been members of the "Smart Set" company, began their careers alone with a piece called "The Smarter Set." Whitney and Tutt, who are brothers, have since appeared in the "Ex-President of Liberia," "Children of the Sun," "Darkest Americans" and "Bamboula," of which Salem Tutt Whitney was the author of the book and lyrics. Whitney and Tutt are now on tour with a piece called "Oh, Joy." Later developments in this line of work have been "Strut Miss Lizzie" and Florence Mills in the "Plantation Revue."

With the coming in of the musical comedy type of entertainment among the Negroes, ragtime and jazz replaced the old time plantation melodies. The Negro has proved highly efficient, both as a writer of lyrics and as a composer of popular music.

68D STREET
Commencing Monday Evening, May 23, 1922
SHUFFLE ALONG CO., INC.
Presents a Musical Melange
SHUFFLE ALONG
Conceived by Miller and Lyles. Music and Lyrics by Sissle and Blake
CAST OF CHARACTERS
At the Piano: Eubie Blake
Jim Williams Paul Floyd
Jessie Williams Lottie Gee
Ruth Little Florence Mills
Harry Walton Roger Matthews
Grocery Clerk "Onion" Jeffrey
Mrs. Sam Peck Mattie Wilks
Tom Sharper Noble Sissle
Steve Jenkins F. E. Miller
Sam Peck Aubrey Lyles
Jack Penrose W. H. Hann
Rufus Loose C. Wesley Hill
Strutt Bob Lee
Mayor's Doorman Billy Andrews
Uncle Tom Charles Davis
Uncle Ned Arthur Porter
Old Black Joe Bob Williams
Secretary to Mayor Ina Duncan
I. H. Browning
C. E. Drayton
W. H. Berry
W. H. Hahn
Board of Aldermen, Jazz Jasmines, Happy Honey-suckles, Sympatizing Sundowners
SYNOPSIS: Act I—Scene 1—Exterior of Jimtown Hotel. Scene 2—Possum Lane. Scene 3—Jenkins & Peck's Grocery Store. Act II—Scene 1—Calico Corners. Scene 2—Possum Lane. Scene 3—The Mayor's Office. Scene 4—Saunders Lane. Scene 5—Ball Room of Jimtown's Hotel. Time—Election Day. Place—Jimtown in Dixieland. Staged by Walter Brooks. Allison Sisters added to cast October, 1921. G. S. Thompson added to cast November, 1921.
CLOSED JULY 15, 1922
484 Performances

Four Harmony Kings
Board of Aldermen, Jazz Jasmines, Happy Honey-suckles, Sympatizing Sundowners
SYNOPSIS: Act I—Scene 1—Exterior of Jimtown Hotel. Scene 2—Possum Lane. Scene 3—Jenkins & Peck's Grocery Store. Act II—Scene 1—Calico Corners. Scene 2—Possum Lane. Scene 3—The Mayor's Office. Scene 4—Saunders Lane. Scene 5—Ball Room of Jimtown's Hotel. Time—Election Day. Place—Jimtown in Dixieland. Staged by Walter Brooks. Allison Sisters added to cast October, 1921. G. S. Thompson added to cast November, 1921.
CLOSED JULY 15, 1922
484 Performances

DO NOT blame the colored performer for the smut with which the lines, lyrics and business of recent Broadway productions have been loaded. Put it where it belongs, on the white cranks and moral lepers that promoted and staged the offerings.

The Negro artists protested earnestly and vigorously over the filthy material, but vainly. Their objections were overridden and their pleas disregarded.

It was only when they realized that if they were to make Broadway at all they would have to do as they were told that they compromised with their finer instincts and surrendered.

Do not blame the colored actors. Do not blame the colored actresses.

Blame the white degenerates who are solely responsible.

WORK STARTED ON NEW THEATRE

Pittsburgh welcomes the news received during the past week of the ground breaking and excavation for the Douglas Theatre being erected by the Steel City Amusement Company. This is one of the city's most needed projects. The contract has been let

for a complete job to be completed within the next ten months. The plans call for 18 offices for business and professional men and women—2 stores, pool and billiard parlor.

When interviewed by a reporter John L. Branch, president, and Dr. Jas. H. Hall, chairman of the Board of Directors, the following information was received: "The Steel City Amusement Company has a great future. We have ever labored to maintain the great confidence placed in us by the investing public. It's our aim to make this company a standard for the Negro youth to work to. Again our success is due to the fact that we as officers and directors of this have never placed the people's money where we had not first placed our own money."

"We are again placing at the public's demand a limited number of shares to be disposed of in a short time. We have secured the services of competent sales managers to handle this issue of stock."

ARKANSAS JUDGE SCORES

THE KU KLUX KLAN
The St. Louis Digest 10/13/22
Preston News Service

HOT SPRINGS, Ark., Oct. 4.—In charging the grand jury under the night rider section of the state statutes at the opening of the Circuit Court here, Judge Scott Wood took occasion to score the Ku Klux Klan. Among other things he said: "If the courts and the juries should approve or palliate the use of unlawful means to promote the public good, public good will soon be merely the pretext for the use of all kinds of unlawful means to carry out the arbitrary will of an organization which would usurp powers of government and substitute its dictum, its night riders, its tar and feathers and its whip for the dignified and orderly processes of the courts of the country."

Judge Wood dwelt at length on the assumed prerogative of members of the Ku Klux Klan to demand the enforcement of only the laws against crimes that appear obnoxious to them. "No organization of men in a secret conclave has the right to find men guilty of an offense, and not even the courts under our constitution has the right to punish an offender by imposing a sentence of banishment," he declared.

TO HAVE THEATER
Philadelphia Defender 12/30/22
Paul Dunbar Will Be Name of House Devoted Exclusively to Racial Productions

New York.—Colored musical attractions featuring the swingy tunes and peppy dancing that brought rich rewards to such productions as

"Shuffle Along" and others of its ilk will soon have a permanent home at the new theater specially constructed for the purpose at 312-316 West 52d street, says a writer in the Morning Telegraph. It will be known as the Paul Dunbar Memorial theater, named after the famous American Negro poet, and will be the first house devoted exclusively to Colored productions in the Broadway sector.

The sponsors for the project are Ben Harris, a Newark lawyer and owner of the Hill theater there, and Sam Grisman. They will present the first attraction at the Dunbar, a musical revue called "How Come?" The lyrics and score of this production have been supplied by Harris, who of late has shown as much interest in Berlin as in Blackstone. The producing concern has already been incorporated as the Criterion Productions, Inc.

The property on which the new theater will stand was bought several years ago by Bim, the theater builder and motion picture exhibitor. It was intended for a picture house, but building ordinance complications prevented the consummation of the project. The Harris interests, however, have already arranged for the alteration of the auditorium contained in the building so as to meet the current law requirements.

It is the intention of the sponsors to make the opening of the Dunbar an impressive event. Dedication ceremonies will be participated in by well known advocates of the Negro's progress in music and the arts of the stage.

W. F. C. TELEGRAM
DECEMBER 5, 1922

"Birth of a Nation"
a Real Masterpiece

"The Birth of a Nation" was shown to the public last night at the Selwyn Theatre in West Forty-second street after an absence of some seven years and to the writer it is still just as much a masterpiece as ever.

We have had flood scenes and towns carried away or blown away and many other thrills, but David Wark Griffith's "Birth of a Nation" is without doubt one of the greatest cinemas ever unreeled.

The historical incidents, the civil war, the freeing of the slaves, the assassination of President Lincoln, the aftermath of the war and the beginning and ending of Ku Klux Klanism, go to make up a complete story of our nation's birth.

The writer witnessed the picture when it was first shown in this city more than seven years ago and expected with the progress of photography that "The Birth of a Nation" would be lacking in finesse. He was agreeably disappointed, for although Mr. Griffith's masterpiece was made under the first attempts at night photography, it remains one of the best, if not the best, screen story ever told.

"The Birth of a Nation" aside from its sterling quality did more than tell a patriotic story, which included a pretty love romance. It produced more real screen stars than any other picture. These include beside Miss Lillian Gish

and Henry Walthall, Miss May Marsh, Miss Miriam Cooper, Wallace Reid, Miss Josephine Crowell, Miss Mary Alden and others, who make up the splendid cast.

"No wonder it is a good picture, for it has a billion dollar cast," an elderly woman remarked when the curtain fell as Miss Gish and Mr. Walthall, seated on top of a cliff, plighted their troth that was broken off when Walthall, known as the "Little Colonel" of the Southern Confederacy, formed the Ku Klux Klan and successfully fought the bands of marauders lead by her father, and Silas Lynch (George Seigmann), a mulatto Lieutenant Governor, who was elected by fraud.

Miss Gish, playing the role of Elsie, daughter of the Hon. Austin Stoneman (Ralph Lewis), leader of the House, is just as winsome and attractive as she was in "Orphans of the Storm," while Miss Marsh, as the pet sister of the "Little Colonel," is no less attractive. Wallace Reid, as the village blacksmith, with sleeves rolled up, leaves his anvil and plunges into a den of negroes. When the battle ends "Wally" stands alone, and brushing off his hands, walks out only to be shot dead a moment later. "Wally's" little part in "The Birth of a Nation" lasts just about sixty seconds, but he does it with all the earmarks of the finished artist.

"The Birth of a Nation" is in two acts and while it requires more than two hours to unroll there is not a dull moment in it. It is a picture worth seeing again, even though you do look at it seven years ago.

Theaters - 1922

Moving Pictures

General.

LIST OF COLORED FILM PRODUCING COMPANIES

Chicago 11/19/21

Lincoln Motion Pictures Co., 1121 Central ave., Los Angeles, Cal.
 Debeaux Film Corp., 538 South Dearborn st., Chicago, Ill.
 Reol Production Corp., Robt. Levy, pres., 128 West 46th st., N. Y. C.
 Bockertee Film Co., 1718 West Jefferson st., Los Angeles, Cal.
 Democracy Film Corp., 1718 West Jefferson st., Los Angeles, Cal.
 North State Film Co., Ben Strasser, mgr., Winston-Salem, N. C.
 Norman Film Co., 1614 Laura st., Jacksonville, Fla.
 Aydlauer Productions Co., Ozark Bldg., Kansas City, Mo.
 Gale City Feature Films, 1701 East Twelfth st., Kansas City, Mo.
 Afro-American Film Exhibitors, 1120 Vine st., Kansas City, Mo.
 Monumental Pictures Corp., 1816 Twelfth st., N. W., Washington, D. C.
 Maurice Film Co., High and Antoine sts., Detroit, Mich.
 West Motion Picture Co., Boston, Mass.
 Delight Film Co., 2139 S. Wabash ave., Chicago, Ill.
 Mount Olympus Dist. Co., 110 West 40th st., New York City.
 The Del Sarte Film Co., Clarence Mueh, director, 1919 Broadway, New York.
 Royal Garden Film Co., 459 East 31st st., Chicago, Ill.

EXCHANGES OFFERING NEGRO PRODUCTIONS

Comet Film Exchange, 1331 Vine st., Phila., Pa.
 Savini Film Exchange, 83 Walton st., Atlanta, Ga.
 Cummings Film Exchange, 107 No. Baylen st., Jacksonville, Fla.
 Southern Distributing Co., 192 Auburn ave., Atlanta, Ga.
 Star Theater, Supply Exch., 301 Realty Bldg., Jacksonville, Fla.
 Florentine Film Mfg. Co., 903 "U" st., N. W., Washington, D. C.
 Mount Olympus Distributing Co., 110 West 40th st., New York City.
 Pathe Exchange, West 46th st., New York City.
 National Exchange, 398 Fifth ave., New York City.

The foregoing is published in the interest of the many exhibitors who are constantly inquiring for the address of producers to the Page.

The managers of houses exhibiting this type of pictures all seem to know just where to inquire for the needed information. An ad giving the address of the concerns having films for this market would greatly reduce the amount of time and correspondence necessary for an exhibitor seeking their product.

HOUSTON'S COLORED MOTION PICTURE

INDUSTRY GROWING

Houston, Tex. 10/29/22

The Superior Art Productions, Inc., has recently enlarged its capital to \$10,000, fully paid up, and moved into new quarters. In the Rogers building just opposite the postoffice on Capitol Avenue the company has a

large suite of offices, including its laboratory, printing, testing and drying rooms, having the distinction of having the only fully equipped motion picture studio between Chicago and Los Angeles. The laboratory has a capacity of ten thousand feet a week, which can be enlarged as rapidly as necessary. Jimmie Hines, general manager, is very proud of the phenomenal success of the company, despite the obstacles that had to be overcome were many; the usual "knocker" that you meet everywhere; unfavorable publicity by business rivals; the fact that no actor or actress had ever worked before a camera, and the general business depression that happily is over with. The first production, "Hearts of the Woods," is now showing in five Eastern states and meeting with far greater success than was even hoped for. From the standpoint of actors and actresses, Houston has the finest colored talent that could be obtained anywhere. It will not be long before quite a number of those who have appeared in "Hearts of the Woods" and the comedy will be nationally known. And there is an opportunity for many more to get the same opportunity. Houston will be on the map as a colored producing center, and if the past growth is a forerunner of what is to come, it will be but a very short time.

The next release of a picture by this fast-growing moving picture company is to be made about the first of May. It will be well for theatre-goers to watch the papers and slides in the movies for the dates of the appearance of the "TWO WHEEL STEED," for Jimmie Hines says that it is a "knock-out" and one that will make the sides split with laughter. It is made with a purely local cast of colored talent and the amusing incidents happen one right after the other fast enough that one laugh is hardly over before another is on its way.

Mr. Hines anticipates that this picture will be widely circulated within a very few weeks, for it has been already heard of in several places by movie people who keep their ears to the ground on the lookout for good stuff and they have begun to make inquiries concerning this latest production.

See big ad elsewhere in this issue and see home talent in their first comedy.

Carey Picture Pleases At Strand Theater

"Man to Man" with Harry Carey at the Strand this week is a Universal feature based on Jackson Gregory's novel of the West.

Stuart Paton directed the star and a notable cast in the action of the quick-moving plot. He handled several scenes of great cattle stampede with commendable skill and yet did not allow the star's characterization to be overshadowed by the thrills.

Lillian Rich has a mighty likeable personality on the screen.

Charles LeMayne and Alfred Allen do the "heavy" work in "Man to Man" with villainous skill.

Harold Goodwin and Willis Roberts handle principal roles satisfactorily, while little May Giraci, a promising child actress of foreign blood, impersonates a dusky girl of the South Sea Isles.

ATTUCKS THEATRE

SOLD TO N.Y. CONCERN

Norfolk Journal & Guide
Buzz
 Levy Brothers Acquire Handsome Playhouse For \$125,000

00 Under The Hammer.
10/21/22

The Attucks Theatre, which was sold at auction Wednesday the 18th, inst., was acquired by Levy Bros., theatre operators of New York City, the property bringing \$125,000.00. This covered the mortgage and accrued interest, due the North Carolina Mutual Life Insurance Company, of Durham, and disposes of that company's involvement in the property.

Cost \$215,000.00

The Attucks Theatre was built in 1919-20 by the Twin City Amusement Corporation, headed by a group of Norfolk and Portsmouth colored business men, who held approximately 70 per cent of the capital stock. The remainder was distributed in small blocks among about four or five hundred persons, all colored. The structure is a combination office building and theatre, containing twenty-one offices, two stores and an auditorium that seats 1,050 persons. Including the ground, which cost \$20,000, the furniture and equipment which cost \$27,000, the entire cost of the building was \$215,000.00.

COULDN'T GET ATTRACTIONS

The chief cause of the failure of the enterprise is the fact that it could not get shows and attractions with sufficient merit to draw an attendance necessary to carry the invest-

ment. Within four months after the house was opened the only organization in the country that was creating and putting out high-class dramas, musical comedies and other attractions ran into financial difficulties and stopped functioning. In the motion picture field the management found itself up against stifling competition, with priority rights and privileges that kept it from getting the first-class pictures. Turning to vaudeville the management found all available shows with any merit engaged to the Attucks' competitors under "previous engagement."

PUT MORE MONEY INTO IT

In a final effort to make the project a success the twelve or fifteen men, who were the original promoters and holders of the majority of the stock made heavy loans to the corporation, personally assumed its obligations and added \$35,000 or \$40,000 additional to their ultimate losses. This money failed to stem the tide, the nature of the Attucks' competition from various sources combined with the sharp depression in industrial occupations and utter failure of all sources of colored attractions forced the corporation into insolvency.

FINANCED BY NEGRO CAPITAL

At one time early in the career of the enterprise, when it appeared that its future was bright and its success assured, the corporation found itself confronted with the immediate necessity of refinancing its mortgage debt. The whole field of banks, trust companies, insurance companies and private investors in Norfolk, Richmond, Baltimore, Philadelphia and New York was worked with the result that the sources of money seemed to have been tightly closed to this bi-colored enterprise.

Then the corporation's representatives turned to the North Carolina Mutual Life Insurance Company at Durham, the largest Negro insurance company in the world, which advanced a hundred and five thousand dollars, took first mortgage on the property and saved the Attucks from what would have been premature death.

This action, on the part of the North Carolina Mutual Life Insurance Company gave the enterprise a chance to make good. That it eventually was compelled to succumb to the same fate that more than five hundred such white enterprises have met during the past two years is a matter of deep regret but no fault of its creditors.

The North Carolina Mutual Life Insurance Company retires its investment without the loss of a dollar, which is a great satisfaction to those connected with the project and who are familiar with the splendid service this company is rendering the race.

Colored Picture

Filmed In Roanoke

Norfolk Journal & Guide
 Roanoke, Va. - A western cowboy motion picture film that will be

shown in colored picture houses throughout the country was made in this city and was shown on the screen at the American Theatre here last week for the first time.

The actors and actresses in the scene are colored men and women.

The members of the Association of Commerce were invited to the theatre to see the picture and were quite surprised when they recognized Highland Park in the midst of a shocking drama scene and later the streets of the city with colored cowboys dashing madly past.

Hubert Elliott's farm several miles from the city which had been transferred into a cattle ranch was recognized by the members of the Association.

The plot of the picture centers around a brave colored man who received \$10,000 for aiding and abetting in the capture of a bandit. He buys a ranch and settles down to enjoy life. The Norfolk and Western trains were used for a background and the streets of the city play an important part in the make-up.

The makers of the film, state that all of the actors are professionals.

FILM ACTIVITIES

The Freeman 10/7/22

Business in the South is picking up a bit. Both houses in St. Petersburg, Fla., report improved business. W. E. Oxner, of the Southern Drug company, of Valdosta, Ga., has opened the Valdosta, a new house for colored patronage, in that city.

Thomas Armstead has re-opened the Savoy theatre in Laurel, Miss.

The latest Benstrasser picture, "A Shot in the Night," has been released.

The Cotton Blossoms Picture company, of the Whitney-Central Bank building, New Orleans, is the latest entrant into the colored picture field as both producer and distributor.

Micheaux is casting the "House Behind the Cedars."

C. Tiffany Tolliver, of the Congo Film Service, Roanoke, Va., and F. K. Watkins, of Durham, were the most prominent of the picture business people at the National Negro Business League. Incidentally, Mr. Holsey, of this organization, is interesting himself in an effort to organize the picture exhibitors of the race before the next session of the league.

The Freeman 10/7/22

Jack Johnson, now in vaudeville, assisted by Billy Mills, the comedian, and a staff of sparring partners, is matched to fight Jack Thomason, at Philadelphia for Promoter James Daugherty, Oct. 12th. Thomason claims two decisions over Harry Wille-

Moving Pictures

EFFORTS TO OBSTRUCT PROGRESS OF BLACK SWAN RECORDS.

(Associated Negro Press)

New York, N. Y., Jan. 11.—An attorney for the Black Swan Records has announced that the attorneys for the white company has bribed certain dealers to damage their Black Swan Records before selling them to customers with a view to making the customer feel that the race product was sent out in that condition and to cause him to cease buying them.

The attorneys are also investigating a complaint that another white company has bribed certain dealers to damage their Black Swan Records before selling them to customers with a view to making the customer feel that the race product was sent out in that condition and to cause him to cease buying them.

Among the latest campaign to be inaugurated is a series of advertisements in which it is claimed certain artists under exclusive contract to the Pace Phonograph Corporation are being claimed by the Columbia among their exclusive artists.

One of the singers in question is Carroll Clark, who has been with the Pace Phonograph Corporation since its beginning and two of whose records had already been released on Black Swan. Mr. Clark at one time made a record for the Columbia but they gave very little notice to his recording. In releasing it, instead of publishing his picture as is usual they printed a picture of a "Southern Scene," so Mr. Clark states. He became dissatisfied over the matter and was among the earliest applicants to sing for the Black Swan. Due to the publicity given by Mr. Pace to Mr. Clark who had signed an exclusive contract with Mr. Pace, and after thousands of his pictures had been printed and distributed by Black Swan, the Columbia resurrected these old records and are now announcing Clark as an exclusive artist whose singing can be heard only on Columbia records.

In view of the fact that a new record by Mr. Clark, "Swing Low, Sweet Chariot," and "One Sweetly Solemn Thought" was released January 1st on Black Swan Records, Mr. Pace is advised by his attorneys that the Campaign of the Columbia is calculated to damage the sale of the Black Swan

Record of Mr. Clark's and suit for damages is being prepared accordingly.

The attorneys are also investigating a complaint that another white company has bribed certain dealers to damage their Black Swan Records before selling them to customers with a view to making the customer feel that the race product was sent out in that condition and to cause him to cease buying them.

WHITE FINANCIERS ORGANIZE COLORED FILM COMPANY

Hamington Del Advocate
Elsie Ferguson's Brother
Promoting Corp. to Produce Negro Photoplays

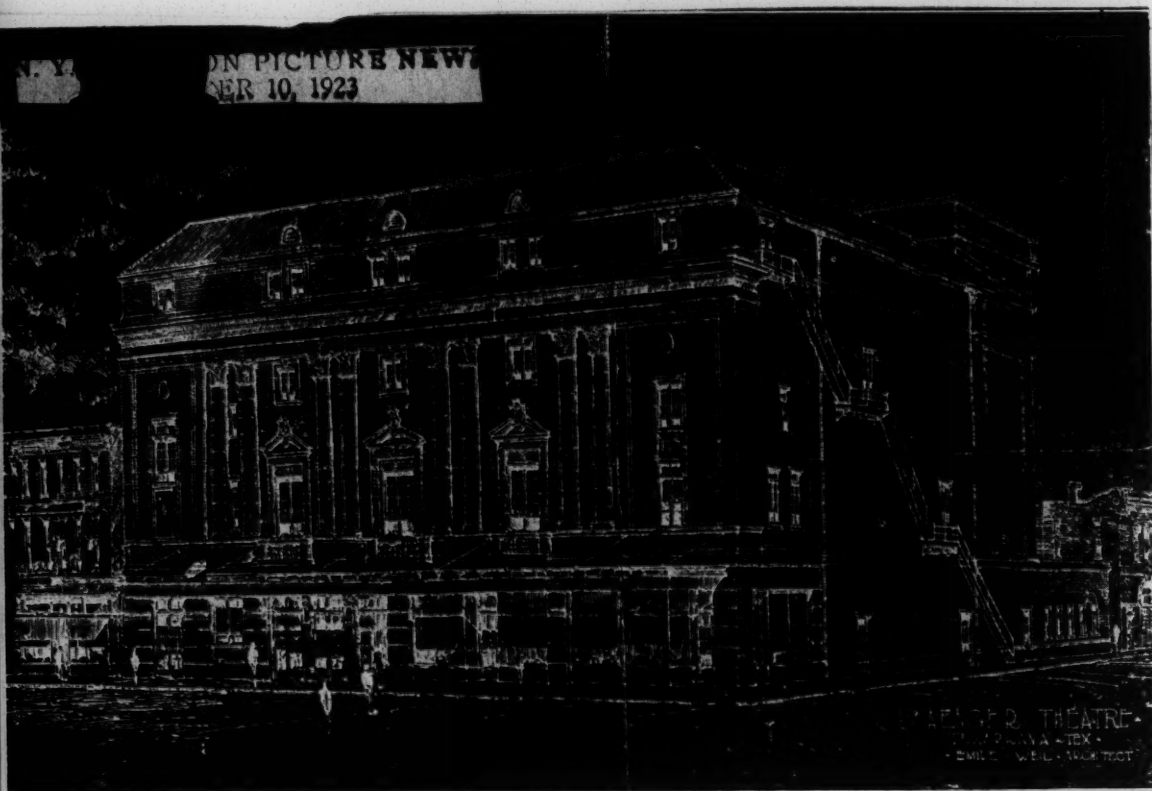
Edward G. W. Ferguson, brother of the movie star, Elsie Ferguson, and head of the brokerage firm of Edward Ferguson and Company, Fifty-fourth street, New York city, announces the recent organization of a \$200,000 Delaware Corporation known as the Constellation Film Company, with headquarters in New York.

Madison Corey, formerly of the Henry W. Savage enterprise, is president; Charles W. Anderson, the former colored collector of internal revenue of New York, vice-president; Edward G. W. Ferguson, secretary and treasurer. Of three other men on the board of directors one is colored, Rev. Dr. W. W. Brown, pastor Metropolitan Baptist Church, New York.

The prospectus shows the authorized capitalization to be \$200,000, with \$100,000 outstanding, divided into 10,000 shares par value \$10 per share. Among its plans as printed are included the following:

"There are available over 1700 picture houses where Negroes constitute a large part of the audience.

"The company plans to make not less than 12 feature productions the first year.



Another house to be called the Saenger theatre under construction at Texarkana, Tex., owned by the Saenger Amusement Co., Inc., New Orleans, La.

J. C. Morris Builds Second Exclusive Colored Theatre

In the heart of the colored section of Tampa, J. C. Morris purchased a lot on Central avenue which is the Broadway of Tampa's darktown, and built the Central theatre. The theatre is large and roomy, as you can see by the photo in this issue, and covers the lot, which is 60 by 104 feet. The building is of brick and stucco. The front is attractive with three large arches, which are well lighted at night. The lobby is commodious, allowing liberal space for the box office, and giving two large doors on each side, for exits and entrances. On each side of the lobby is a stairway leading to the balcony.

The interior view was taken upon the opening night, from the stage, when the elite of dark town turned out en masse. There are four tiers of boxes, two on each side of the house, with five boxes in each tier. At the back of the picture note the booth, which occupies the center. It is a fine large room with three projection machines, a double dissolve stereopticon and a spot light. A rectifier is used, which supplies direct current for the machines. To the right of the booth is a balcony, which was intended, and is being used for white patrons, but had to be given over to the colored people on the opening night. To the left is Mr. Morris' private office, which is decorated very tastefully and nicely furnished with wicker chairs and rockers.

The lighting of the interior was Mr. Morris' idea. He says that he always objects to the

blue lights, for even though they are shades, there is always a side glare, if there is sufficient light to allow one to get to a seat. So, he used indirect lights in the boxes, and just over the booth he had a large sign made with the word WELCOME spelled out with electric lights. During the show these lights are dimmed down to give only sufficient light so the patrons may see where they are going, but at the end of the show the lights are turned on full force and flood the entire building. The policy of the house is pictures and tabs, so there is a large stage, with a scene loft and plenty of dressing rooms. A two-hour show is given, with pictures taking up an hour and a half and the stage entertainment the other thirty minutes.—Leslie.

Theatres - 1923

WALTER GRAY WRITES IN REGARD TO NEGRO SHOW BUSINESS.

3/24/23
The Freeman

At this writing, we find the conditions between the managers and the performers to be the question. The managers ask, What will help the conditions of the Negro show business? We answer—Better judgment on the part of the managers, greater advertising, better equipped houses, better scenery, better music, better order and a board of censors to judge all acts and material, and to issue contracts that will be legal and hold good for date thereon.

And on the part of the performer—Better and cleaner material, more principal, better wardrobe, nice clean lobby, clean wardrobe and more punctuality, and a whole lot less malice between both manager and performer, a thing that has helped to kill the show game in general.

I often wonder if the controllers of the T. O. B. A. are aware of the true conditions of the Negro show business. At present, there are to my knowledge, 45 first class acts who have all been loyal to the T. O. B. A., laying off in Chicago and Detroit. Yet you ask what has become of all the good acts. I have answered that question. And proceed to ask one: Why are all of these acts not being taken care of? What has become of the vaudeville road shows? Why can't good bills be kept intact? that might help conditions some, don't you think?

Have you stopped to consider that it takes money to buy new scenery and good wholesome material? And after we buy it, are we insured that our material will be protected? or that our efforts are being appreciated? Let's deal square with each other. Let the performer live, and stop trying to drive him from you. Do you think performers can exist by working two weeks and laying off three or four? Do you think they can pay expenses with an armfull of contracts which any manager will see fit to cancel on Saturday night?

Slavery days are over. You can no longer force people to do your bidding at your own price, at a sum that will not even permit fair living conditions. Now, these and many others,

are the conditions that are in effect over the T. O. B. A., and said conditions are driving the best talent the race affords into the white theatres, where they are being treated like professionals, instead of chattels.

My advice to the broad minded managers is to seriously consider all things mentioned herein, and try to adjust these unfair conditions. Find out why so many good acts are idling. Do you realize that the Negro actor is being seriously considered by the white audience? They are using Negro acts on the bill with the white acts in the South. What does that mean? It means that within a few more years, we won't have to beg you to treat us fair, for our wares shall be offered to those who will appreciate and are willing to pay for talent in quality and not quantity.

Wake up, Mr. Manager, and get busy!

NEW BOOK PERPETUATES MEMORY OF BERT WILLIAMS.

(By A. N. P.)

New York, April 7.—The National Bert Williams Foundation has been organized in New York. W. H. Voderberg, President; J. Finley Wilson, Vice-Pres.; Mabel Rowland, Secretary; with an advisory board of Charles W. Anderson, Chairman; A. Baldwin Sloane, Alex Rogers, Jesse Shipp, Hamilton Russell and J. A. Jackson.

The greatest monument that a man can have dedicated to his memory, is a true Book of his life and of his life's work. If such a book can be written about us when we pass from this life into the great beyond, we can never die.

Such a book has just been published. It is called "Bert Williams Son of Laughter." It is the true human document which the title suggests, and tells the life story of one of the greatest men the race has ever known.

Booker Washington said that he was a greater man than he was—that he had done more for the race than even he had done and why? Because he made people laugh. He men and into the hearts of the greatest men of every race in the whole world.

Mabel Rowland, a well known

writer and publicist, was Williams' confidential adviser and publicist for years. She has made the spirit of Bert Williams to shine out from every page of the book.

When Miss Rowland first conceived the idea of writing the book, she asked all of the most important people in the world of the theatre to write a page or a chapter in consequence of this there are lengthy contributions by George M. Cohan, E. F. Albee, the head of the vaudeville interests in America, Shipp and Rogers, the Negro writers who wrote all the Williams and Walker successes, David Belasco, who wrote the entire preface to the book and wrote it as feelingly as if Bert Williams had been his own son, W. E. B. Du Bois and Miss Jessie Fawcett, whose articles are inspiring, Heywood Brown, who has written so many things championing the race, Frank Crane, whose criticism of the book is a gem and many, many others.

Williams Had Goal.

Bert Williams always had a great goal in view—and ideal—it was to establish an art group which would incorporate all of the art interests and co-ordinate all of the artists in the various lines of artistic endeavor. Every Negro man or woman painter, sculptor, actor, or musician would be assisted to greater inspiration when his plan was put into operation.

This plan was outlined to a very small group of the actors' personal friends and they have sworn to carry on his ideal and see it thru.

And so they have formed and incorporated what is to be known as "The National Bert Williams Foundation." It will take care of the situation and be active living monument to the man.

Miss Rowland's contribution to the work is her book. She has spent one whole year preparing it and it is up to the Negro population to show their appreciation to their greatest actor—to America's greatest comedian, by adding the book to their library.

It is a volume of 218 pages, with many fine illustrations. It is bound in a beautiful red cloth with gold binding. Every one of William's songs is in the book. Also his many jokes. Then there are the funny scenes he had in his old shows and in the FOLLIES, an account of his pointing the Masons in Scotland, a chapter about his being received by King Edward in England.

The book abounds in information and incident that is valuable for every race man to know and have at his fingertips.

General

NEGRO MOTION PICTURES.

What has happened to the various companies producing Negro motion pictures? During 1921 and the early part of 1922 the country was filled with them. It was a happy diversion to go then to our favorite theatre and see Negro boys and girls depicting roles other than cheap comedies.

In California there was located a company producing exclusively Negro motion pictures. One of the stars of this company, Clarence Brooks, was a Kansas City boy. Mr. Brooks would have developed into a real actor under persistent training and proper experience if he had continued in the path he travelled in early 1921.

The Mischeaux Motion Picture Company also furnished for the public stories and pictures which showed great skill and care both on the part of actresses and actors and in the direction. Laurence Chenault was the climbing star for that company.

Kansas City for a time harbored two small producing companies. For a time these companies were progressing. They were embarking in a new field of art and one which should be given all encouragement by the general public.

It is a rare privilege when you are permitted to see Negro motion pictures. The art among Negroes is yet in the developing stage and it is for that reason imperative that you give them the proper support to sustain them through their period of infancy.

The Gate City Feature Film Company of this city was the most progressive of the companies located here and for a time gave promise of being actively in the field of producing. Lawsuits and disagreement as to the salaries to be paid has for six months held up their work. Kansas City needs this new enterprise and Kansas City should give its entire support toward stabilizing and forwarding this form of art among Negroes.

ONE BUT NATIVE VILLAINS.

Mr. WILL HAYS has undertaken the reform of the villainy of our films, which, though it has its amusing side, is on the whole a useful enterprise. It promises to reduce the present needlessly large amount of international ill feeling. In a picture about to be released the villain, originally a Mexican, has been hastily naturalized as a citizen of the United States. This is done, it must be admitted, partly for commercial reasons. The Mexican Government will admit American pictures only on condition that they abandon the old habit of using Mexican villains. A Mexican used to be a cheap and easy villain, readily accepted; but rather than lose a public of fifteen million, American producers are willing to keep the meanness of their characters at home.

Mexico is not the only touchy nation. One infers from an announcement from Mr. HAYS's office that Italy and Germany have also protested against certain representations of their nationals. The war served a useful purpose in enabling every producer to select his villain from Germany and Austria, but the war is now over. A Japanese actor has gained distinction in Los Angeles by playing Japanese villains in American films, but when he went back to Japan for a visit the police had to be called out to protect him from the mob. Then he tried playing Hindu villains, with the result that Indian nationalists complained of subtle British propaganda.

It is easy to laugh at this super-sensitiveness. Yet, in the long run, Mr. HAYS's action will be a good thing, if not for the foreign nations, at least for us. The movies are seen by many people who hardly ever read. They get their idea of foreigners from what they see on the film. If characters of a particular nationality are always villainous, an unreasoning popular resentment will be created which will have evil effect in a moment of international crisis. Granted that there are villainous Mexicans, as there are villainous Americans, the soft-pedaling of Mexican villains will pay not only in the increased market for American pictures, but in the keeping down of a needless and harmful prejudice.

Villains there must be, and if all the touchy foreign nationalities are to be

expected we must get used to inventing our own. The editors of a magazine which specializes in stories of action, peril and conflict long ago discovered that the only safe villain is an atheist American. All other religions and all other nationalities are sensitive; but atheist Americans are apparently lacking in self-respect, or perhaps gifted with a sense of proportion.

MIGRATION BOOSTS THEATRE BUILDING

Theatres Feel Loss of Wage Earning Element of South. North Builds Playhouses.

(By J. A. JACKSON)
(For A. N. P.)

New York, June 28.—Performers and those interested in the show world have just begun to notice the probable effects of the migration of wage-earning Negroes to northern industrial centers.

The first noticeable effect has been the diminished patronage in a number of southern cities. In some few instances theatres have actually been obliged to close. Skipping the closed town has added to the transportation costs of shows and acts, and reduced the route by one or more weeks.

A more pleasing outgrowth of the migration is the promise that is held out for the establishment of theatres in northern centers of Negro population that have heretofore been too small to be considered by show interests catering to Negro patronage.

Within the past three months several different theatrical groups have set about investigating the possibilities in the towns whose Negro population has been augmented by the migrants. Contrary to the general impression, these Negroes are not going entirely to the big cities. Many are going to the smaller towns, Bridgeport and New Haven in Connecticut, Haverstraw, N. Y., Bethlehem, Altoona, Johnstown, and Farrell, Pa., Akron and Youngstown in Ohio, Gary, Ind., are typical of the cities that may in the very near future justify the establishment of a colored theatre.

The most natural result will be that it will be possible to find a big new market for Negro talent.

These towns will provide the needed jump breakers between the already established theatres in the big northern cities. All indica-

tions point to the organization of a new circuit with Washington and Louisville as the southernmost cities.

As a substitute for this plan, it may develop that the powers that be in the colored show world may get together and out of the confusion that seems imminent will come two circuits, one comprising the smaller houses; and the other theatres of sufficient size to support dramatic shows, musical comedies and the vaudeville unit headed by draw name acts.

Should either of these come to pass, the producers will be encouraged to continue producing for the colored market, for with enough weeks in these houses and the available time in the other theatres that have recently come to look with favor upon Negro talent, assures them of a reasonable run for their shows with a chance to get off the nut.

AVENUE THEATER OPEN TO A MIXED AUDIENCE

Literary Lights of Chicago
See Negro Actors in "Salome" and Folk Comedy.

1-30-23.
The Chicago Daily
BY MOLLIE MORRIS, *News*

At last Chicago has a folk theater, a "little" theater of more than limited appeal, a negro playhouse.

The movement for an art theater where the actors should all be negroes and where plays built upon racial characteristics should be presented has been brought to materialization. Intermingled with these folk plays are to be the classics of stage literature.

The bill last night was made up of a one-act comedy and a tragedy. The comedy was entitled "The Chip Woman's Fortune," a playlet by Willis Richardson; the tragedy was Oscar Wilde's version of "Salome." In addition to these dramatic works the Coleridge Taylor orchestra of thirty-six pieces under the direction of Hugh Swift furnished excellent music and an eloquent appeal for support was made by a member of the organization.

Few things more significant have come to Chicago's art life in recent years than this opening of the Avenue theater, Indiana avenue and 31st street, under the direction of the All-American Theater association. It meant the blending of white and black in an audience of huge proportions. The cream of literary Chicago turned out for the opening and touched elbows with the leaders of Chicago's negro citizenry. An impressive number of the city's social, artistic and financial leaders were on hand to lend their influence to the movement. They shared boxes with men and women of a darker hue and sat in orchestra seats beside the sons and daughters of Ham. It was a great occasion.

"Salome" Artistically Given.

Something more than a creditable performance had been looked for and the results justified expectations. To consider the more important of the plays, "Salome" was given an interesting and artistic presentation. Meagerness of scenery is accounted of little importance these days when followers of Gordon Craig, Robert Jones and other apostles of simplicity in stage art make of a few boxes and a yard of cloth a fitting setting for a royal fete, and so to praise the poverty of scenery would indeed be out of place. As a matter of fact the terrace of the royal palace was well simulated and the one gold-wrapped pillar produced enough illusion for the entire scene. The lights were well man-

aged and many a more pretentious offering has been less effectively produced. Whether intentionally or not, something in the lighting gave the dark-skinned actors the semblance of whiteness. Salome's rounded limbs, half revealed under the draperies of her seven veils, glistened white. The well prison of John the Baptist was a detail. The acting was the thing!

Easily the star was Miss Evelyn Freer, who played Salome. Beautiful, graceful, endowed with a fine dramatic sense and well rehearsed, Miss Freer brought to mind, and that not without favorable comparison, Mary Garden's impassioned moments. She danced more reservedly than some other Salomes and her fondling of the prophet's head was not so grewsome as it has been made or else familiarity with this idea through repetitions in grand opera has inured the audiences to the sight. It is not a moral or pleasing work—"Salome"—but if it is art why may not the negro players test their ability with it as well as grand opera stars? No attempt was made to make it especially revolting, indeed care was exercised in the other direction. The Herod of Sidney Kirkpatrick was another outstanding role. The interminably long speeches were a tax almost equal to some of Shakespeare's upon the memory, and the characterization of the wicked tetrarch called for fine acting ability. A deep-voiced speaker, Solomon Bruce, was Jokanaan, whose one appearance, as he scorned the advances of the young Salome, was admirably managed. The other players acquitted themselves creditably.

Delightful Comedy Given.

It is more of a pleasure to turn to the curtain raiser, "The Chip Woman's Fortune." Here we find some of the same players who were afterward to attempt the tragic. Evelyn Freer, in the less trying role of Liza, was one of those soft-voiced, lovable, devout but not over-energetic "wenches" one finds among negro women. Kirkpatrick was the husband in debt and "furloughed" from work; Marion Harrison was their daughter.

The bill remains the same all this week and for next week a bit of Moliere is in preparation.

A NEW THEATRE CIRCUIT FORMED

Robert Levy
**Robert Levy Heads Organization Which Will Book
 the Bigger Colored
 Musical Shows**

**2-9-23
 15 THEATRES ALREADY IN**

Bookings Will Not Interfere With Organized Vaudeville Circuits

By J. A. Jackson

The Syndicate Attractions, Inc. is the name of a new theatrical organization that has taken over the quarters formerly occupied by the Mutual Burlesque Association in Suite 309 Renix Building, 225 W. 46 Street, New York. The burlesque people having moved to larger quarters on the same floor.

Robert Levy, president of the Reol Production Corporation and of the Lafayette Players, two groups of Negro dramatic artists, and the operator of three theaters, one each in Washington, Baltimore and Norfolk, is the president of the new syndicate. His other enterprises, both outgrowths of the days when he owned the Lafayette Theater in New York, have been moved from 126 W. 46 Street into part of the Renix Building suite.

Sam Grismer, the vice-president and general manager was once the general manager of the B. S. Moss string of houses. At present he and Jack Goldberg are out with Arthur Harris. "How Come" the big colored musical comedy that will in all probability be the first show routed over the new circuit. At any rate it is typical of the sort of productions that will be offered.

The Syndicate is the natural outcome of the conditions that have confronted the Negro theaters, and the producers of shows with colored casts. Lack of a centralized source of supply has compelled these theater owners to maintain a mixed policy; and the owners of such shows to "wild cat" for dates, with a consequent loss to all concerned, more especially to the actors who spent a lot of time in rehearsal, only to either work a brief season, or one filled with lay-offs.

Already fifteen theaters have signified their intention to enter the combination, all located in the territory between the seaboard and the prairie states, and in the northern part of the country.

The proposed circuit, as at present laid out will in no wise interfere in any way with the organized vaudeville circuits of Negro theaters. Mr. Levy's houses, and the Lafayette Theater in New York are the Key houses around which business will be built. The filling in of a few gaps, will enable the definite announcement of the houses that will compose the circuit.

Producing and booking will be conducted along the lines that now prevail in burlesque. A ratio of one dramatic attraction, three musical comedies, one of farce comedy and three revues will be maintained, thus assuring each house a steady and diversified series of bookings.

Producers will be held accountable to the Syndicate for the quality and character of the shows offered. The volume of experience thru which the promoters have passed should to a great extent assure the successful operation of the organization. The long time lease on the headquarters, the high type of its furnishers, the volume of preliminary work done by Mr. Levy, and the size of the advertising budget all bespeak the very serious intentions of the promoters to see the circuit grow to a full year's bookings.

Theaters - 1923.

Ohio.

The New Roosevelt Opens in Cincinnati

The Cincinnati Union of Sept. 15, devotes much of its front page to descriptive matter concerning the New Roosevelt theater, recently opened in that city. The house and Lew Henry, its manager are pictured. News of the picture is given, with not too many years delay.

From the Union we learn that the house seats 950 at 20, 30 and 40-cent scale. That it costs \$167,000, is large enough to accommodate any size show that may play the town, and has a rest room for patrons, and the last word in comfort for performers.

Theatres - 1923

Oklahoma.

NEGROES TO START BIG THEATRE IN OKLAHOMA

B'ham Reporter
(By The Associated Negro Press)
Muskogee, Okla., Jan. 22. — A deal just closed here by prominent Negro capitalists will give Muskogee one of the finest play houses in America. A company composed of R. Emmett Stewart, T. J. Elliott, P. A. Lewis, eGorge W. Davis, Goynton, and G. W. F. Sawner, of Chandler, will immediately take over the Sawner building and remodel it. The ground floor will be made into a theatre and the second floor used for convention purposes.

Theaters — 1923.

Kentucky.

Picture Films, etc.,

**BRUNELL MCFALL, FOUNDER
FILM COMPANY, DIES**

St. Louis Dispatch
Brunell McFall, founder and owner of the Eagle Film Company, died at his home in Kentucky Monday morning, according to an announcement made at Summer High Auditorium meeting Tuesday.

St. Louis Dispatch
McFall had previously attended the High School here. He organized the Eagle Film Company of Colored movie actors here, and his first comedy "Why Worry" was presented at one of the leading picture theatres. He was also quite prominent in social clubs. Condolence was mailed to his home in Kentucky by Lloyd Morris, who with Baron Smith, Miss Mae Morris, John Jones Augustus Ewing and Miss Minnie Webster, were members of his first cast of players.

Maryland.

Theaters—1923. Picture Films, etc., McClane Is Making

A \$20,000 Film

By C. A. Jackson

Chas. P. McClane has been busily engaged for the past few weeks selecting talent for a feature film that Mr. Wax of Philadelphia is making with a colored cast for the general distributors who may care to handle a Negro society drama.

Mr. Wax is heavily interested with his junior relatives in the Royal, and other picture houses in the Quaker City and in an Atlantic City picture house. He feels so secure in his knowledge of the desires of the patrons of these and similar film theaters that he is dedicating \$20,000 to the production of a feature picture that will be made under the direction of Mike Millegan at Betzwood, Pa., in the old Lubin studios. Work begins Aug. 6th, with Frank Welsh at the camera.

McClane is scouring the country for the better known Negro principals for the seven leading parts and states that he will fill the minor roles with Philadelphia talent. The film will be the first one of its kind ever made in that city, and the result is awaited with considerable interest. The complete cast will be published soon. There will be no delays in the filming, as the picture is contracted for presentation on September 17.

Theaters—1923.

Picture Films, etc.,

COLORED WOMAN PRODUCES
BIG RACE PRODUCTION

Kansas City Woman Heads Late
Negro Film Producing Company

(Pacific News Bureau.)

Kansas City, Mo., May 14.—Kansas City is claiming the honor of having the first colored woman film producer in United States in the person of Mrs. Maria P. Williams, as secretary and treasurer of the Western Film Producing Co., a Negro corporation of Kansas City, Mo. Mrs. Williams has just completed "The Veil of Wrath," a five-reel mystery drama, written, acted and produced entirely by colored people.

Missouri.

NEGRO MOVING PICTURE

In the February number of *Classics*, a motion-picture magazine, Eric D. Walrond of the editorial staff of *The Negro World* gives an interesting account of the Reol Motion Picture Company, which produces Negro photoplays by Negro authors and with Negro actors. The Reol company has done a great service in raising the Negro screen play from buffoonery to a higher level, and the response of the public has been very encouraging. The company should go on to greater success.

To insure that success, however, we must have a Negro literature to support it. It is a well-known fact that practically all the best motion pictures are based upon novels which were written without thought of the screen. Only the common run of motion picture stories were written directly for the screen and none of them has the vitality of a book. Therefore the screen must depend on novelists instead of scenario writers.

For the dearth of Negro literature there is a good reason. On the whole, we are not a reading people, though we have improved in the last twenty years. Our reading public is not welded together by any great literary publication. If we had such a magazine, able and willing to pay its contributors, we should soon have a worthy body of literature. It is somehow hard to convince our present journalists that it pays to use fiction and that story-writing is hard work and should be paid for. Our Negro literary talent is languishing for lack of a medium, and whoever endows or finances one will have done our race a signal service.—*Negro Times*.

A theatre near Broadway, to be permanently devoted to colored attractions, is being projected. A site on West Fifty-second street is proposed, the property there being a hall, which could be converted into a theatre without total rebuilding. 1-6-23

The first attraction aimed for the new colored house is "How Come," now in production. The sponsors are Ben Harris and Sam Grisman. They have incorporated the show under the title of the Criterion Productions, Inc. Harris, who controls the Hill Theatre, Newark, was formerly a lawyer. He composed the score for "How Come."

"MAMMY" SONGS OUT
FOR VAUDEVILLE

Defunct 8-23-23
House Managers Report Audiences

Tired of Similarity in Idea
and Delivery

Chicago, Ill.
New York.—"Mammy" songs are

out as far as next season's Keith vaudeville bookings are concerned, says "Variety." This doesn't mean "Mammy" songs are barred by the Keith people or that a general order has been sent out against "Mammy" numbers' use, but several Keith agents have informed singing acts to drop the "Mammies," the agents receiving their instructions from the bookers and the latter in turn acting on suggestions from house managers, who secured their line on the "Mammy" numbers from their audiences.

Vaudeville audiences, according to the original source of info (house managers), are dizzy from listening to "Mammy" numbers, many merely variations of others.

Another factor affecting vaudeville is that the singing acts doing "Mammy" numbers all do them in about the same style. That increases an already noticeable sameness in singing and talking turns, both on big time and small time, particularly the latter division.

TENDER INCIDENTS IN
THE CHURCH

What a poor little boy of the New York streets did to get one insignificant flower in a private park is one of the many human incidents in "Children of Dust," a First National picture, which comes next week to the Lincoln Theatre, four days, beginning Sunday. It was directed by Frank Borzage, the actor-director who made "Humoresque."

The story is simple, but pulsates with life as it is really lived. The old man is played with fine sensibility by Bert Woodruff, while the boy is done by Frankie Lee and later by Johnnie Walker. Pauline Garon, Lloyd Hughes, George Nichols and others make up the all-star cast.

alist; James A. Jackson, of the *BH* board editorial staff; Francis Wilson, playwright; Miss Anne Wolter, Carnegie Hall dramatic director; Eloise Bilb Thompson, the Los Angeles dramatic lecturer and writer; Anita Thompson, the film title expert; Sadie Peterson of the Library staff and Mrs. Sam Thompson, with three or four others of both races.

In all probability the project which will be a democratic community one

devoid of philanthropic aspects will present between six and ten plays this winter from the pen of as many artists of both groups, and by player groups under the tutelage of several different directors. Miss Wolter's Acme Players will quite probably lead off the schedule, as soon as details of membership and support have been completed.

Another likely participant is that headed by Richard B. Harrison which embraces some of the best Semi-Pro talent in the country. The project promises to be the forerunner of one in several others.

New York Negroes Start A
Little Theatre Movement

St. Louis Argus
Noted Writers And Dramatic Artists
Attend Meeting Conducted
By Dr. W. E. B. DuBois
St. Louis, Mo.
Associated Negro Press

NEW YORK, Oct. 10.—The long recognized need for further development in the direction of dramatic culture has culminated in a meeting that was called by Miss Rose, the Librarian of the Harlem Branch of the New York City Library. Dr. W. E. B. DuBois conducted the round table talk that led to the appointment of a committee charged with organizing a Little Theatre movement that will "entertain, educate and reflect the spirit and atmosphere of the community." 10-12-23
Others participating in the conference were William Downing, the author and retired globe trotting jour-

Theaters — 1923.

Picture Films, etc.,

Pennsylvania.

COLORADO WOMAN GETS \$10,000

FOR PHOTO PLAY.

Philadelphia, Dec. 13—(K. N. F. Service)—Mrs. E. Baker, of this city, has had her motion picture dream, "The House of Mystery," accepted by one of the leading producers of photoplays, and for which she is reported to have received \$10,000. 12-10-23

Mrs. Baker has been doing other forms of writing for some time, but was new to the movie game up until about six months ago. The mystery play is for five reels. She has submitted several other of her manuscripts.

She was born in Hazelhurst, Ga., where she spent most of her life. About seven years ago she, with her husband and twelve year old daughter, moved to Philadelphia. Being a former school teacher in her home town, Mrs. Baker is naturally fond of reading and writing, which gave her good groundwork for play-writing.

Theaters — 1923.

Picture Films, etc.

South Carolina.

Weights and Measures: Dr. R. Eugene Clark; Joseph L. Jones, Jr., President of the Central Regalia Company; Dr. T. R. Breedlove, Captain George J. Austin, Dr. Charles A. Schooley, Dr. W. T. Nelson, Dr. E. A. Williams, Dr. Ellery Cox, and Dr. Louis A. Cordish.

SEP 9 - 1923
THEATER FOR NEGROES

To Be Erected on Site Purchased on
Walnut Hills.

Representing the officials of the Paul Laurence Dunbar Memorial Theater Syndicate, John S. King, through the Jerome M. Jackson Realty Company, has purchased from Adolph J. Seasongood the property at the northwest corner of Gilbert avenue and Beecher street, 116x200 feet in size, which will be a site for a theater entirely for negroes.

Several months ago the syndicate took an option on the northwest corner of Chapel street and Asland avenue, which was not exercised due to the fact it was found to be impractical as a site for a theater.

Zettel & Rapp, architects, are preparing plans for the theater—to be a memorial to the negro poet—which provide for a seating capacity of 1,000 persons with rest rooms for men and women and a nursery. The stage will be equipped for road shows now playing on a circuit of which this theater is to be a part. Music will be provided with a \$10,000 organ and an orchestra.

On the Beecher street side there will be erected a dansant, which will admit one hundred couples on the floor at one time; a bowling alley of four alleys. A billiard room for ten tables will be under the dansant. On the Gilbert avenue frontage there will be five modern store rooms. It is the purpose of the promoters of this enterprise to make it a community center.

At present there is no place convenient for the handling of large negro conventions and assemblies without engaging either Music Hall or the Emery Auditorium, which entails a large expense, even when these places are available.

The Paul Laurence Dunbar Memorial Theater, when completed, will be an ideal place for such occasions and its use will be free to recognized conventions or assemblies, religious or secular. Each Saturday morning will be given over to a series of free lectures, demonstrations and instructions, in various subjects of interest to the women and children of the community, throughout the year.

Credit for the success of this enterprise thus far is due to A. Lee Beaty, Assistant United States District Attorney and former member of the Legislature; Vice Chairman Henry M. Higgins, Assistant Sealer of

Theaters — 1923.

Virginia.

Picture Films etc,
MICHEAUX ACTIVE

Roanoke, Va., June 22.—Oscar Micheaux, motion picture producer, arrived here Monday for the purpose of producing "Night" T. Stripling's novel, which was serially in the Century magazine 18 months ago and later was published in book form by the same publishers, now in its third edition.

Mr. Micheaux was accompanied by a large cast led by Edwin Preer, who will be supported by Whitney & Tutt, E. Latum, Lawrence Chenault, Calie Mines, Hilda Benda, and other performers of our group. Several white actors of national repute also arrived to take part in the cast.

The company will be here for four weeks. Most of the filming will be done in the Blue Ridge mountains. The river scenes will be made at Norfolk.

"WEST BROAD STREET MOVIE HOUSES SOLD"

Two motion picture houses on West Broad Street, the Star Theatre and the Globe Theatre, have been bought by the Savannah Savings and Real Estate Corporation. The consideration paid was approximately \$75,000. *Savannah Journal*
These two Theaters have been owned and the Star Theatre operated by the Savannah Picture Plays Corporation, A. S. Guckenheimer, president. Leopold Adler represented Mr. Guckenheimer in handling the transaction. 1-12-24

The purchasers are well-known Negro bankers and business men, officers of the Savannah Savings and Real Estate Corporation, as follows: Walter S. Scott, President, St. Louis Ponder, Vice President, and R. E. Scott, Secretary and Treasurer.

They expect to continue the Star Theatre in operation, under the corporate name of the Savannah Motion Pictures Corporation. *Savannah, Ga.*

They have sold the Globe Theatre, which has been closed for some time, to the Royall Undertaking Company. This company has its office at the present at 331 Jefferson Street, but will give up that place and move to the new location as soon as it can be remodeled to meet their needs. This will take about sixty days. L. M. Pollard is manager of the Royall Undertaking Company. The Globe Theatre is situated on the corner of West Broad Street and Gaston Street, fronting on West Broad.

The Star Theatre is situated at 508 West Broad Street. The purchase was made through the Stiles Real Estate Corporation, which is also a Negro concern. The new owners took charge of the property yesterday but there will be no break in the operation of the theatre as a result of the new management.

We are reproducing the words of the Savannah Morning News upon the purchase of the theatre buildings by the Savannah Savings Bank. The magnitude of the deal appealed not only to the pride of the Colored brother, but it had its effect upon realtors of the other group also.

Matters which vitally effect one group of the people of a community when they are of a commercial nature, effect the entire people of the community. Hence, the splendid comment of the mouthpiece of the people upon this stupendous deal. What this great daily says of the transaction tells another story also. It tells something of the thought of our White people regarding commendable deeds of our Colored people. The fact gives an insight into the amicable relation of the races in this particular community. It shows there is a community interest here that overleaps prejudice if there be any, and recognizes facts as these facts effect the people.

The deal that was a stupendous one and one that our entire group should feel proud of. It puts the matter of patronage squarely up to the Negro and they are responding in a manner that increases hope and stimulates ambition. When these theatres are made a success from the viewpoint of patronage,

a great advantage will come to the Colored brother for other avenues of trade will be opened which will offer positions to more members of our group. It is the hope of the promoters of these various projects to expand as rapidly as the people, by patronage, will force such expansion and the consequences will be more employment for more men and women of our group. We confidently believe that the Negro has awakened to this important fact and will strive to add his quota to the onward commercial trend of the race.

JAN 8 - 1924 WEST BROAD STREET MOVIE HOUSES SOLD

Negro Corporation Acquires
Ownership For \$75,000

TO OPERATE ONE THEATER

Sells the Other to Under-
taking Corporation

Two motion picture houses on West Broad street, the Star Theater and the Globe Theater, have been bought by the Savannah Savings and Real Estate Corporation. The consideration paid was approximately \$75,000.

These two theaters have been owned and the Star Theater operated by the Savannah Picture Plays Corporation, A. S. Guckenheimer, president. Leopold Adler represented Mr. Guckenheimer in handling the transaction.

The purchasers are well-known negro bankers and business men, officers of the Savannah Savings and Real Estate Corporation, as follows: Walter S. Scott, president; Louis Ponder, vice president, and R. E. Scott, secretary and treasurer.

They expect to continue the Star Theater in operation, under the corporate name of Savannah Motion Pictures Corporation.

They have sold the Globe Theater, which has been closed for some time, to the Royal Undertaking Company. This company has its offices at present at 331 Jefferson street, but will give up that place and move to the new location as soon as it can be remodeled to meet their needs. This will take about sixty days. L. M. Pollard is manager of the Royal Undertaking Company. The Globe Theater is situated on the corner of West Broad street and Gaston street, fronting on Gaston.

The Star Theater is situated at 508 West Broad street. The purchase was made through the Stiles Real Estate Corporation, which is also a negro concern. The new owners took charge of the property yesterday but there will be no break in the operation of the theater as a result of the new management.

JAN 24 1924

Theater for Negroes Will Be Constructed At Cost of \$50,000

The Service company, one of the south's leading negro real estate and development concerns, will build a theater for negroes with a seating capacity of about 1,500, to be located on West Hunter street, near North Ashby street, the work to be begun immediately.

The building will be two stories high and will cost a minimum of \$50,000. It will be leased to Charles P. Bailey, proprietor of the "81" theater, on Decatur street, who will book vaudeville and pictures from eastern colored circuits, it is said.

Theatre Owners Form Negro Players Circuit

NEW YORK CITY, July 31.—(By The Associated Negro Press)—After negotiations that have extended over the better part of a year I. M. Weingarten of Chicago announces a circuit of theaters that will begin operations on September first. Negro dramatic and musical comedy attractions, the latter type in the majority, will be booked out of a central office into theaters catering to colored people that have heretofore been booking independently. Enough theaters playing to white or mixed audiences has been added to these to provide about fifteen weeks of continuous bookings for circuit. 8-1-24

Ever since the advent of theaters catering to Negro audiences the managers of these houses have been hard put to obtain attractional. Likewise the producing managers with colored shows have devoted just about as much expense and energy to booking their shows, as they did to organizing and otherwise managing them.

The list of theaters identified with the circuit are as follows: The Lafayette theater, Coleman Brothers managers, New York; Dunbar Theater, John T. Gibson, owner and manager, Philadelphia; Globe Theater, I. Horowitz, Cleveland; Elmore Theater, B. Engleberg, Pittsburgh; Howard Theater, Washington, D. C.; Douglas Theater, Hornstein Brothers, Baltimore; Grand Theater, Mr. Johnson, Chicago Palace Theater, St. Louis.

DISTON SALEM N C, Sentinel.

APR 19 1924

OPENING OF NEW LINCOLN THEATRE

The Finest Negro Amusement
House South of National Cap-
ital Opens Monday

WILL SEAT 1,200 PEOPLE

What many believe to be the finest theatre ever constructed for colored people south of Washington will open here Monday afternoon. This theatre will be known as "The Lincoln", and will be operated by W. D. Craver. Mr. Craver is a pioneer in the theatrical business. It will be remembered that he constructed the Rex theatre, the first successful picture house in the state catering to colored patronage. Having been successful in this first venture, he believed that the population has grown to such an extent that a larger theatre was needed for the use of the colored people, where no show would be so large that it could not be accommodated. The house is thoroughly modern from pit to gallery, having a large and complete stage, orchestra and mezzanine floors seating 1,200 people. Six large boxes have a seating capacity of fifty. The heating and ventilating system is of the very latest type. The interior is decorated thruout in plastic relief, with glazed and tiffany blend finish. The mezzanine floor affords a most beautiful lounging room, also rest rooms and laboratories for the patrons, as well as the house manager's office. One of the special features is the Wurlitzer organ. This organ, the Hope Jones Unit Orchestra type, is the very latest theatre organ built by the Wurlitzer company, and is installed in a specially constructed concrete room. Above the mezzanine floor is the machine room, equipped with suitable furnishings. The "Motiograph Projecture" will be used. In addition to the Wurlitzer organ, the house will carry a six piece orchestra. The dressing rooms, of which there are six, are of the most modern type. All conveniences are installed for the performers. The management announces that the theatre will be handled as the big city theatres.

There will be four female and two male ushers all in uniform to serve the patrons. This theatre will prove a splendid addition to the already efficiently conducted theatres for colored patrons in this city.

Theaters - 1924

California.

Picture, Films, etc.,

INCREASED DEMAND FOR COLORED SCREEN ARTISTS

Types Replacing Black Face Impersonators in West Coast Productions.

(Pacific Coast News Bureau.)

Hollywood, Calif., Dec. 16.—Film producers are at last learning what stage producers learned long ago, that the "black" racial type whether for pictures or stage cannot be reproduced through black-face impersonators. Even the greatest stage impersonator, Al Jolson, so seriously doubted his ability to register as well upon the screen as upon the stage that he revoked his contract with D. W. Griffith in the comedy, "Be Yourself," later released under the name of "His Darker Self," featuring another black-face impersonator, Lloyd Hamilton.

In comedies, the Hal Roach, Larry Semon and Educational Film studios have seven race comedy actors under straight contract, and use many others as "extras." In the dramatic productions the colored actors had one of the best years on record, with not a single day in 1924 in which some colored actor was not at work.

The one colored film employment agency in the country exclusively engaged in supplying studios with race actors, reports 500 calls in 1924 from the different studios.

Theaters-1924.

Georgia.

Moving Pictures, Films, etc.,

Paramount Theater.

(For Colored Only.)

"Birthright," Oscar Micheaux's masterpiece in negro photo-drama, will be shown for the last time today at the Paramount theater on Auburn avenue.

J. Homer Tutt, Tutt Whitney and Evelyn Preer, the stars of the production, are well-known in Atlanta, having appeared here on several occasions before and have a large following.

7-30-24
The feature picture at the Paramount for the last half of the week will be Gloria Swanson in "Society Scandal."

Theaters — 1924. Moving Pictures.

Georgia.

ATLANTA MADE MOVIE STILL IN PREPARATION

The Atlanta made movie sponsored by the Atlanta Independent, is rapidly rounding itself into shape under the skillful management of Mr. Jimmie Hamilton. The main part of the work, completion of the scenario and projecting points, will be complete this week, and next week the cast of characters will be selected, including the leading lady and the leading man.

Applications are still being received at the Independent office from those who wish to participate. The application consists of a photograph and the following description: Height, weight, complexion, color of hair and eyes and experience.

The leading lady will be dressed by the L. M. F. Store direct from New York, and her wardrobe will be hers to keep. The leading man will be dressed by the Saul Clothing company for his wedding scene. He, too, may keep his clothes.

This movie, composed entirely of local talent, will be shown soon at the Paramount Theatre.

Theaters—1924

Picture Films, etc.,

Minnesota.

Colored Movies Backed By Race Woman.

PROMOTER WORTH
\$5,000,000

That Negro moving pictures will soon be a substantial race asset seems assured through the backing that is to be given the industry by the richest woman of the Negro race.

Mrs. Ida Pillsbury, many times a millionaire and owner of the world's largest flour mills bearing her name, "Pillsbury's Best" is in the east endeavoring to put Negro movies on the map and appease a long felt want in this country.

Mrs. Pillsbury, has an elegant mansion on Loracy Hill, Minneapolis, Minn. and besides her great flour mills is the owner of other large enterprises. Colored women of the country should be proud of the fact that the world's greatest flour is manufactured by a woman of their race.

Theaters—1924.

Picture Films, etc.,

NEW YORK CITY WORLD
FEBRUARY 10, 1924

FROM OSCAR MICHEAUX, President of the Micheaux Film Corporation, which makes and distributes Negro feature photoplays, we receive a letter which says:

"I have read your reviews and comments on 'The Dramatic Life of Abraham Lincoln' and share your feelings toward this great American epic. I saw it during the first week

and I also saw Charles Ray's 'Myles Standish,' which, because of certain draggy parts, I can appreciate the public's staying away from more fully than away from Lincoln's.

"Being a motion picture producer (you never heard of me, but I expect you will shortly, for I am coming to visit you) I live in the atmosphere of pictures and while I disagree with your views occasionally, I am influenced largely by what you say before seeing a picture and have stayed away from lots of them because your reviews were contrary.

"I most certainly disagree with your saying or calling 'The Eternal City' a good picture—with reservations. It had little claim to merit; whereas, I was forced to see 'The Ten Commandments' after reading your review at the time, only because it was so cold when I came up out of the subway I was forced to get in out of the weather. It is one of the best pictures I think that has ever been filmed—all of it, although the prologue, as you stated, was better than the balance.

"What I started to write you about in the beginning, however, was with regard to 'Abraham Lincoln.' There is everything to recommend this picture, yet the public is ignoring it just as if it was not there at all. Why?

"Paramount, and First National, although not so completely as Paramount, can put over, due to their complete facilities, almost any picture that has the least claim to merit, although these two companies as a

whole release a larger volume of good pictures than any other concerns. But it has been in my mind for a long time that, as a whole, it is not the best pictures, like a book, or a magazine story, that is the best box office attraction. Here, in 'Abraham Lincoln,' is a piece of Americanism that every one should be anxious to see; whereas, on the other hand, we recall 'The Sheik,' as poor a picture in every detail other than some fine long-shots of the deserts, as was ever made—and the public (not claiming it to be a good picture) almost broke their necks to see it.

"In the end, it is largely just plain good fortune—or should I say luck?

to the producer when he makes a picture that is appreciated. It 'just happens,' it seems to me, when they like it and register their likes at the box office. About the only consolation to the average producer in this respect is that they don't choose any particular body to 'like' and yours may be the one they like as much as somebody else's.

"Almost positively, I think it is courting disappointment when anybody sets out to make a picture with an idea in his mind that the public is going to eat it up—for it may not care for it at all."

IN the campaign to clean up the movies, much has been said of the film companies' intention of doing away with sensational and ridiculous exploitation methods. After reading the following description of a forthcoming picture play printed in a trade publication, we are inclined to think that a great deal has been done along this line.

First there is the name of the picture, and then in large, black type: "Faithless Romeos * * * beautiful jazz babies * * * petting parties in the purple dawn * * * moonlight bathing in secluded nooks * * * midnight revels on palatial yachts * * * parasites preying on their unsuspecting victims * * * wicked sirens with more wicked charm * * * all shrieking, crying, laughing, struggling, fighting, conniving, praying, hoping, despairing, plunging through all the steaming welter of life. That's —."

Noted Movie Director Signs Pretty Colored Chorus Girl For Films

Rex Ingram So Impressed With Ability of Jennie Salmon, Dancer, of "The Chocolate Dandies," That He Signed Her For Part of Arabian Girl Dancer In "Mare Nostrum"—She Goes To Africa At Early Date.

Jennie Salmon, a pretty eighteen-year old chorus girl, of 49 West 137th street, so impressed Rex Ingram, the noted motion picture director, with her dancing in "The Chocolate Dandies" at the Colonial Theatre, that he signed her up for a part in his next picture, "Mare Nostrum," to be made in North Africa about the first of the year.

The new picture will be from the novel of the same name, and Miss Salmon will have the part of a dancer. She is slender with sparkling eyes and will appear in the picture as an Arabian girl.

The little Arab boy, Kada ab del Kadir, adopted by the Ingrams when they were down in Africa "shooting" their great picture, "The Arab," and who accompanied his foster parents to this country, gave Miss Salmon some first lessons in the Arabic tongue before sailing for Europe with the Ingrams on the SS. Paris last week.

Miss Salmon will leave "The Chocolate Dandies" early in December and will sail for Africa about the first of the year, accompanied by her sister. She has been on the stage only eight months and "The Chocolate Dandies" is her first show.

Incidentally it should be remarked that "The Chocolate Dandies" is meeting with marked success at the Colonial. The midnight shows on Thursday have been attended by as many of the leading white performers on Broadway. It is said that Al Jolson is planning a show with a white cast very similar to this one even to including a racing scene.

WANTS NEGRO STARS FOR RACE FILMS

If colored pictures are a failure, can anyone tell why? I note that there are less colored pictures made each year. I think we have enough colored theatres to market the pictures if they would draw.

In my mind; I think the failure is due to the fact that the colored picture has to star the actor instead of the actor starring the picture, and then too, the photography and details are left out of the colored picture. Of all the colored pictures I have seen, I must take my hat off to the Reo Production Corporation of New York, who produced several good ones, why did they stop producing, or have they stopped?

NEED COLORED STARS

To my mind; if the producers would get recognized stars to star their pictures, I think their pictures would draw and if they draw, it is a cinch that the managers of the Colored theatres will book them.

I base my opinion on the picture, "EASY MONEY" produced by the Reo Production Corporation, starring the well known S. H. Dudley, look the situation over. This was Dudley's first picture and it played to more money than any other colored picture ever produced up to this time.

Of course; I know it would cost a lot of money to get Dudley to make pictures regularly as he is connected with many other things that need his personal attention, but I do believe he could be engaged to make four pictures a year and a Dudley would have no trouble getting booked as we know Dudley will draw and the theatre managers want drawing cards.

I think the T. O. B. A., would buy the Dudley Products for all first run, then there are all of the other theatres in the country for the other runs, besides here are cities that have no T. O. B. A. Houses that will take first run.

LAUDS DUDLEY PICTURES

From what I can understand, S. H. Dudley in "EASY MONEY" has played return dates and got more money for the managers than on the first engagement. If this is true; it shows that Dudley has made good as a screen star.

Now there are others. Charles Gilpin, well known and became famous as "Empe or Jones," Miller and Lyles, of "Shuffle Along" and "Runnin' Wild" fame, Harry Fidler, well known vaudevilleian and impersonator; each one of these stars surrounded properly would make other stars, for it would show some one in each picture who possessed personality and ability and soon could be starred.

In a picture, Evelyn Ellis is about the best known female star that we have, still little Edna Morton who plays the lead for S. H. Dudley in "Easy

Money" and all the other pictures produced by the Reo Production Corporation is a wonderful little actress and would soon become a real star. What we really need is stars to star the pictures and not the pictures to star the stars, as the day is gone, when people

will pay to see a colored picture simply because it is a colored picture.

PANS PRODUCERS

Producers of Colored pictures won't deliver the goods, if they do there is money to be made for the producers.

Another picture that drew well, was: the picture in which Micheaux featured Sam Lankford. It drew because Sam was known, and the public wanted to see him. I think the title of the picture was "The Brute," I cannot recall as to whether or not I am right, as it has been some time ago since I saw it, but I can say that the Dudley and Langford pictures sure played to big business, that is why I say get Stars to star the pictures.

BILLY BOOSTER

Texas.

Theaters - 1924

Picture, Film, etc.,

THE MOVING PICTURE WORLD

NOVEMBER 15, 1924

Unique for South

Ella B. Moore, a negro woman, has spent \$125,000 on a theatre in Dallas for her race. It is located at 426 North Central Avenue and bears her full name—the Ella B. Moore Theatre. Pictures, vaudeville and legitimate attractions, with an all-colored cast for the offerings. During opening week special reservations were made for white people, who attended by the hundreds. It has become quite a fad in Dallas, in fact, for a bunch of folk to wind up an evening's entertainment by a trip through the colored section.

LARGEST COLORED PLAYHOUSE SOUTH

From New Orleans there comes continuous praise of the Lyric Theatre, the largest colored institution of its kind in the South. This theatre was begun six years ago as a doubtful experiment by Luke S. Boudreaux, a white man whose long association with colored people on plantation, in timber tract and in the city had inspired him with a desire to aid in their advancement. In casting about for a field of useful work, Mr. Boudreaux realized that educationally, spiritually and economically there were capable hands assisting the colored folk of the South. But artistically there were none, especially in Louisiana. *New Orleans, La.*

Mr. Boudreaux had often noted how when the colored men and women and youth of New Orleans sought enterertainment—whether it were music, drama or vaudeville—they were herded into stuffy top lofts of theatres or else denied admittance entirely. The idea struck him that here was one phase of social advancement in

which the negro was being starved, shut out. He conceived the idea of supplying a theatre for colored folk in which actors and actresses of their own race would supply for them the long felt need of diversion.

Acting upon this idea, he bought a large theatre building in the heart of New Orleans and organized his theatre. Newspapers applauded the move although most of Mr. Boudreaux's associates were doubtful of the success of the undertaking, especially as the prices of admittance were placed so low that capacity houses were necessary in order to pay expenses.

But the idea was successful and was acclaimed by the theatre-loving colored folk of the Crescent City. They patronized the Lyric in ever increasing numbers. Mr. Boudreaux drew much of his stage talent from the city itself at first and many of his actors, singers and dancers soon broadened their fame to national notice, many of them to-day are treading the boards from coast to coast.

Other talent was drawn from all sections of the country and today the business is so well organized that colored troupes travel on circuits in the same manner as white ones.

To acquaint the white residents of New Orleans with the work he was doing, Mr. Boudreaux

inaugurated the Midnight Frolic of New Orleans, now famous throughout the country, at his theatre. About once a month he holds a Frolic at which white audiences go to the theatre to witness the performance of colored casts. So remarkable has been the development of the colored men and women in stage art that these Frolics are the most popular diversion of the city.

In dancing, lyric folk songs, certain types of vaudeville and in droll humor there is no doubt that the native talent of the colored man makes him superior to his white brother. These are the sorts of entertainment that are most appreciated and most accentuated at the Lyric Theatre in New Orleans, where white men are not allowed to go except on special occasions.

Mr. Boudreaux and his son, Maurice Boudreaux, who has been the main force in developing the work his father inaugurated, are to be congratulated on succeeding in their admirable contribution to the social advancement of the colored residents of the South.

Another New Theatre for Nashville

By W. R. Arnold

NASHVILLE, Tenn., Sept. 17 — The Bijou Amusement Co. of this city, one of the foremost operators of colored amusement enterprises in the entire country, makes announcement of the forthcoming construction of a new theatre for Nashville. This newly projected theatre will be the sixth of the string of theatres operated by the local company. At present, in addition to the local Bijou and Lincoln theatres, which are owned and operated by the Bijou Amusement Co., this company also owns and operates the Lincoln theatre in Charleston, S. C., the Royal

Starr is now the largest colored theatrical agency in the whole world and controls the vaudeville bookings of practically all colored vaudeville theatres in America. This association provides vaudeville to more than 80 theatres located in the largest cities in the eastern half of the United States.

theatre in Columbia, S. C., and the Senox theatre in Augusta, Ga.

The local amusement company about three months ago acquired possession of the old Masonic building located almost directly across Fourth avenue from the site of the Bijou theatre. Plans have been completed for the remodeling of this building into the handsomest moving picture theatre for colored people in the South. In the fitting out of this new theatre, which when completed will be known as the Royal, no expense will be spared to provide for every comfort of the public. Many new innovations in theatre construction and outfitting will be carried out in the plans of the new Royal, and when completed the people of this city can be proud of the newest addition to the city's amusement enterprises. The new Royal theatre will be equipped for both vaudeville and moving pictures, although it is the planned intention of the Bijou Amusement Co. to operate the theatre from the start as a theatre for the presentation of the highest class of moving pictures.

The Bijou Amusement Co. was established in Nashville in 1916 by its present manager, Milton Starr, and during the nine years of its operation has served faithfully the amusement needs of local colored people. Mr. Starr in addition to being the president of the Bijou Amusement is also president of the largest colored theatrical enterprise in the world, the Theatre Owners' Booking Association. This association promoted five years ago by Mr.

Theaters - 1926.

WASHINGTON D. C. POST
JUNE 6, 1926

LITTLE NEGRO THEATER TO BE DEVELOPED HERE

Organization Is Decided Upon
Similar to One in
New York.

FOR PLAYS OF RACE ONLY

Decision to develop a little Negro theater here, after the manner of a similar organization in New York, was made at a meeting of the Literature Lovers, Friday night at the Phyllis Wheatley Young Women's Christian association. A report of Opportunity magazine contest awards in poetry, the short-story and drama was made, several club members being recipients of prizes and honorable mention.

Establishment of the little theater was described as an attempt to create a center "where negro actors before negro audiences interpret negro life as depicted by negro playwrights and artists." Mrs. Carrie W. Clifford, club president, described the movement as a "novelty" in the new birth of the theater. Presence of the negro in the theater, she stated, was abnormal, his audiences being principally white.

Demands and ideals of another race than his own were regarded as a limitation on negro development in the theater, the "norm" of the black actor being set by audiences with small conception of negro life, who accept him as a minstrel, comedian, singer and lay figure, but seldom as an ordinary human being with everyday reactions. "Lulu Belle" and "The Emperor Jones" were cited as examples of the hesitation with which negro characterization has been portrayed.

This development, it was said, has not called for the best work of negro actors, or the most poignant negro drama, large numbers of colored groups at present entertaining their audiences with Shakespeare, and with Broadway successes with colored principals.

Fundamental principles of the little Negro theater, on the other hand, have stipulated that plays presented on its stage must be about negroes, written by black men and women, for negro audi-

ences—and the theater, itself, must be located in a negro neighborhood. The proposed little theater, organization of which is expected to be completed soon, is to be a free stage, equipped by the players, decorated by colored artists, to serve as a center of inspiration to negroes everywhere.

NEW YORK NEGROES WILL OPEN COMMUNITY THEATER

Will Be Owned and Managed By
Members of Race.

NEW YORK, July 13 (AP)—America's first little community theatre owned and managed by negroes will be opened this fall in the heart of Harlem's large negro population. A building has just been bought by the Frogs, Incorporated, and will be converted into a 299 seat play house.

The Frogs were organized some years ago by a group of prominent identified with the theatrical profession. Among the incorporators were Bert A. Williams, George W. Walker, and James Reese Eyrone.

UPA, FLA., TRIBUNE.

JUL 15 1926

NEGRO THEATER BEGUN.

SARASOTA, July 14.—(Tribune News Service).—It was announced today that construction work had been started on a \$50,000 negro motion picture house on Central avenue, between twelfth and Thirteenth streets. Hudson Wood is erecting the structure for A. Perlman and Son, builders of the Sarasota Air-dome. The builders will operate the theater. It will be two stories high of fireproof materials and finished with stucco, with a capacity of 562 seats.

NEGROES BUILD THEATER FOR THEMSELVES

Dayton, Ohio, Nov. 27.—(AP)—Erection of a motion picture theater to cost \$125,000 is promised here through the cooperation of Carl P. Anderson, 1133 1/2 contractor, and Goodrich Giles, a wealthy farmer of Piqua.

The building plans all have been drawn by Dayton architects. The structure will be of almost three-story height, built of concrete and steel, while above the building will be of pressed brick in ornamental design with stone trimmings.

MONTGOMERY, ALA., J.

OCT 4 - 1926

New Modern Brick Theatre For Colored People To Seat 1,000 Persons. Large Stage And Dress- ing Rooms To Be Pro- vided

A new, modern theatre for colored people will be erected in the near future on the site now occupied by Haygood's Auto Locker Inn, on North Lawrence street, according to an announcement made today by Samuel Salzbacher, who this morning closed the deal for the purchase of the property pending for the past several days.

The new theatre will be of brick construction, steam heated and well ventilated.

The new theatre will seat 1,000 persons, a commodious stage and ample dressing rooms will also be provided.

Mr. Salzbacher, who also owns the Pekin theatre, a motion picture house for colored people stated the new theatre would not cause any change in plan of the Pekin.

The latter theatre will continue to be operated in the future, as in the past, as a moving picture house exclusively.

The new theatre will feature legitimate stage productions, and according to Mr. Salzbacher's plans will be the most complete and up-to-date colored theatre.

The Haygood property was purchased from Mrs. J. C. Haygood and Mr. and Mrs. Douglas Haygood by Mr. Salzbacher for a consideration of approximately \$16,000, the deal being consummated through the firm of Meyer, Baum & Co.

The property faces 60 feet on the east side of North Lawrence street, with a depth of 208 feet and a 60-foot entrance, 88 feet deep on Monroe street and the north 20 feet of a Dexter avenue lot back of The Times building.

Other Realty Transactions.

Other deeds recorded in the probate office today include:

Kenneth W. Underwood to J. H. and W. A. Gilledge, lot 11 of Kaufman's resubdivision of

Cloverdale plat, \$5 and other valuable consideration.

Mrs. Allie N. Haygood to Sophie W. Hall, lot 11, block 6, South Cloverdale plat, \$100 and other valuable considerations.

J. J. Campbell to Will McShate, lot 4 of the Stringfellow plat, being on the west side of South Ripley street, \$150 and other valuable consideration.

CHICAGO TO GET NOVEL THEATRE AT \$3,000,000

(By The Associated Negro Press.)

Chicago, Ill.—Announcement has been made by representatives of Lubliner and Trim Theaters, Inc., of a new three million dollar theater and hotel to be built on a lot of 47th and Michigan Avenue in the heart of the colored district of society. The theater is to be named after Booker T. Washington and will have 3,700 seats. There will be within a 50-room hotel, a ballroom 75x100, and a large commercial building for offices.

According to the architect, "the entire building will be executed in Saracenic architecture. The keynote of the decorative and lighting effects will be crimson and turquoise of a Moroccan sunset, blending and yielding to an enchanting purple dusk. The show places of Zanzibar, Abyssinia, Fez, Durban and other of the famous cities of Africa, from the Senegal to Nigeria, will furnish motifs for the work."

Theaters - 1926

Picture, Film, etc..

NEW YORK CITY WORLD

JULY 23, 1926

The Dark Arts In Harlem Charles Gilpin Working In 'Chaney Roles In The West

By Allison Smith

ABOVE the clatter and dust of the builders who are adding ten new theatres to Broadway, you may now hear faint stirrings from a little playhouse up in Harlem. It is in the centre of that mysterious, remote world known as the black belt in Manhattan, a community which, for all the research by eager sociologists and studies from sentimental journalists, still preserves its baffling racial identity. And it stands as another symbol of the insistent theory that something ought to be done about the Negro drama.

Something is always just about to be done with the Negro theatre. The consciousness of this talent, scattered all over the country but concentrating in New York for its expression, brings both gratification and perplexity to those earnest souls exploring the stage for new material. It has been the impetus for innumerable new movements—most of them signifying nothing. For, in spite of the recognition of actors like Charles Gilpin in "The Emperor Jones" and Paul Robeson in "All God's Chillun," the minstrel show attitude toward the Negro's talent still obtains. He is still regarded as the drollest and most grotesque of comedians whose art could never be more perfectly expressed than in the lively sunflower shows of Williams and Walker.

The Faithful

It was to combat this complaisant theory that the new producing group up in Harlem was founded. Its history represents a valiant clinging to one fixed idea against all but hopeless odds for almost twenty years, best presented by an account from Mr. Jesse A. Shipp, one of its found-

ers, in a manuscript which has just reached this desk.

"For several years," writes Mr. Shipp, "there has been much talk of establishing a Negro theatre in Harlem but these efforts have never assumed definite form. The need of such a playhouse has been generally

conceded. Negro writers and producers have had to depend on the "yes" or "no" of white managers in any attempt to have their plays produced. As a rule, these managers have been ignorant of Negro psychology, seldom understanding what was the true nature of the Negro's personality, and they based their judgment solely on how white theatregoers would regard the play.

Early Efforts

"As a result, we have been prevented from doing our own characteristic work on the legitimate stage. The most ambitious effort in this direction has been made by the Lafayette Players. Most of the offerings of this group, however, were only warmed-over editions of Broadway plays, their own versions of such successes as "The Eyes of Youth" and "Madame X." Although these served their purpose as excellent entertainment, they are far removed from the aims of our own group. Original, distinctive race plays not

inspired by the viewpoint of other races will be given in the community playhouse which opens in Harlem in October.

"This opening will represent the culmination of a movement started years ago, in 1908. At that time we were first beginning to realize that if the Negro was ever going to attract serious attention in the drama, it must be from within rather than from the outside. We formed an organization to meet this problem. The incorporators were Bert A. Williams, Bob Cole, George W. Walker, J. Rosamond Johnson, Alex Rogers, R. C. McPherson, Lester A. Walton, James Reese Europe, Tom Brown, Sam Corker Jr. and myself. We bought a house at No. 111 West 132d Street, to be used as a small theatre. But in the months that followed we faced difficulties that we knew nothing about when the organization was first founded.

Survivors

"Through these years, six of our members died," the recital continues plaintively. "Now the five that are left have finally found the means to put the original project into action. We open in October with a new play by a well known Negro writer. His name and the play's title cannot be announced yet. We can only say that we hope it represents us."

No one with any serious regard for the theatre could fail to share the hopes of Mr. Shipp and his confreres. It must be added, however, that these great expectations are tinged with some trepidation, for almost every season is strewn with the corpses of just such gallant enterprises. In recent years, the most memorable was the attempt of Robert Edmond Jones to establish a group known as "the Colored Players," at the Old Garden Theatre. They gave a season of one act plays, by Ridgley Torrence, which still remains as a haunting memory of eerie folk-lore and masterly acting in the season of 1916. They were reviewed with enthusiasm by the more erudite journals and attended by that precious sprinkling of earnest drama lovers who mean much to art but little to the box office.

This new Negro organization (they call themselves "The Frogs" with a bow to Aristophanes) may contrive to assemble their forces to better popular advantage. In any case, the effort represents a cheering attempt to utilize the vast resources of racial talent which are now wasted in the narrow confines of the typical Broadway production.

Incidentally, those dramatic sleuths who thought they had discovered a new example of Negro talent in "1926 Bare Facts" found themselves faced with an error in geography. The discussions between the acts of the Triangle cellar show were concerned chiefly with the lively activities of the one "colored girl" in the chorus, and the young dancer was thus described in The World review by this reporter. Technically, the term might stand, for the young dancer is as dark-skinned as she is lithe and energetic, but a less literal press-agent writes in to report that their new acquisition is really an East Indian girl from the Kipling country of Hunzar-Nagor. Her life and art since leaving India has been devoted to carrying her native dances from the night clubs of Paris to the little subterranean playhouse in Greenwich Village. She is, moreover, not at all depressed by her name of "Mara"—signifying "death" in Hindoo, but with far more poetic connotations than our uglier if not shorter word.

By Jimmie Smith

UNIVERSAL CITY, Calif., Sept. 8. (Pacific Coast News Bureau.)—Mona Ray, a white actress some fourteen years of age, has been selected to portray the part of kinky headed "Topsy" in Universal's mammoth production of "Uncle Tom's Cabin."

It will take quite a bit of make-up to transform the fair Mona into a Topsy of nine years, but Director Pollard has a special make-up man on the job who will perform the transformation.

A young lady of very promising ability who has played several juvenile roles on the screen just about sums up Miss Ray. She must have ability because Director Pollard intends that Topsy shall be one of the outstanding parts of the story. Miss Mona should feel flattered because the famous Ann Pennington was seriously considered for the role.

Charles Gilpin Working

Charles Gilpin is at last actually working after five months of preparing and waiting. Like Mona Ray, the great Gilpin is having his personal appearance changed with a generous use of make-up. Under his shirt he is wearing a Lon Chaney type of harness and padding which broadens and builds his shoulders up to the extent specified in the story. On his head will be found a generous growth of black hair. He will photograph an inky black and appear to be much taller than he is. Make-up will do all these things for the actor who is slightly built and rapidly becoming bald.

Shelby Home First

Last Monday it was that Director Pollard called camera for the first scene to be taken of "Uncle Tom's Cabin" at the Universal City location and the scene was the living room of Shelby's home where the slave trader Haley and Tom's master Shelby bargain for the sale of Tom and Eliza's son Harry. Although a California sun beamed down on the "set" a light snow fell just outside the window of the living room and it was realistic enough to give one a chill in spite of the intense heat from the sun and many Klieg lights.

Since Monday it has been a continual grind for the entire Pollard staff, with many actors being interviewed and costumed in addition to the "shooting."

During the past week almost all of the prominent actors of the local colony have been under the keen eye of Director Pollard, who is extremely positive about who he wants for each role.

George West is the first colored actor other than Gilpin to face chief cameramen's Charles Stumar's electrically cranked Bell and Howell camera. Mr. West, some 50 years of age, has been in pictures ten years and is doing one of the men servants of the Shelby home. Next to start in the production will probably be Gertrude Howard as Aunt Chloe, Baby Peters as Tom's baby, Hartwell Rice and Clark Moore, Misses Catherine Carrett as coachmen, Jim Anderson as Tom's driver and Anna Johnson and Mary Washington as housemaids.

Uses Colored Orchestra

The Dixie Four, a colored orchestra, is supplying the atmospheric music throughout the production. Alice Nichols has been signed for Dan's wife and many others, including James B. Lowe, Madame Sul-te-Wan, Martin Turner, Jim Blackwell, Mattie Peters, Spencer Bell and Curtis McHenry are due to begin soon.

Views of Other Editors

AN AMERICAN PLAY

From the Chicago Whip

Black Velvet is the colorful title given to a little drama showing on the stage of one of the theaters in Chicago. The author of the play delineates it as an American play and from the reception it is receiving the American people do not resent this theme of race, murder and outlawry being styled American, but it is a disgrace to this noble nation. This presentation is one of the most audacious and brazen vehicles of race propaganda and color madness that we have ever seen. It is more nauseating and malodorous than the "Birth of the Nation," more subtle and malignant than "White Cargo." It perverts truth, condones murder, whitewashed lust and lechery, it defiles innocence and purity, it tarnishes love, contorts life below the Mason-Dixon line, it slanders and libels the good name of honest people and boldly and unabashedly seeks to debauch the character of an inoffensive, subservient, simple-minded people. "Black Velvet" is the concoction of a wicked mind, tolerated by a wicked system and a people who are always unsuspecting and seemingly very calloused. It is a damnable shame.

This play shows the southern plan-

tation, the vindictive and philosophical old "Colonel." He is pictured as a humanitarian filled with a sentimental understanding of his surroundings. His grandson is depicted as a gallant warm-blooded southern youth in love with a beautiful northern girl but too weak to resist the physical charms of a comely octoroon servant girl. The Overseer is there also. He murders the labor agent from the north and leads a lynching party along with the grandson. The victim of the lynching being a mulatto who struck the grandson because of his indulgences with the servant girl. Then a gentleman from the North is portrayed as a cold-blooded man of business who places no ideals above the dollar and is even willingly to allow his daughter to marry the grandson notwithstanding the fact that he has knowledge of his illicit relations and his bloody part in the lynching. It shows how a handful of southern whites controlled thousands of black people. Of course the "good old darkey" is there along with his undying affection for the Colonel. In the end the Colonel gasps his last contending for racial purity and Nordic supremacy.

In no southern towns do a handful of white people lynch a member of the black race when there are thousands of his own people on the scene. Black people do not play "jazz tunes on screechy victrolas," while one of their own is hanging dead from a tree with a shingle tied around his neck bearing the inscription, "this nigger hit a white man." No longer are the black people considered a "race of children and gorillas" as the old Colonel depicted them. The labor agents from the north did not draft thousands of black people from the north to give them "only six weeks' work." Italian peddlers did not teach the dope habit to simple minded black people. Northern white people are not cold-blooded business automatons who place the dollar sign above their family honor. The mulattos of the south are not overbearing and insulting. Voluptuous women with a strain of black blood in them do not wittingly seek to seduce and entice the sons of the south, but are in most instances seduced and defiled themselves. One drop of blood from black ancestry does not pollute, corrupt and contaminate. The white people of the south are not the sustaining grace of this nation, neither are they destined to be eternal masters who must rule by might. In no instances have black people become insurgent and arose in arms to annihilate the white south.

Frank J. Keenan, who lends his wonderful histrionic ability to the leading role is dissipating his energy and debauching his splendid talents. Black Velvet is not an American play. It is not true to

life and is merely a clumsy vehicle to stir up racial friction and intensify hatred. The only realistic thing in the plot was the dirty, filthy, thug-like sheriff who accompanied lynchers with a noose rope.

"BLACK VELVET"

There is a law in Illinois which prohibits stage or screen presentations which have for their object the inciting of racial hatred—which may lead to racial disturbances. "Black Velvet," now in its eighth week at the Playhouse, is such a play. It is a barrel of gunpowder that is only awaiting the torch. It should be stopped.

Chicago has enough real troubles of her own without importing the southern white man's version of the race problem here to aggravate an already sensitive situation. Already we are confronted with racial disturbances that must be attended to. We are faced with the problem of procuring for all Chicago's citizens equal facilities for recreation and amusement. We have the bathing beach situation to dispose of. We are busy trying to break down the barriers that face us in theaters, hotels, restaurants, and other public places. We are trying to acquire for ourselves the right to enter industry in open competition with other Chicagoans without regard to race, creed or color. We are trying to remove restrictions as to where we may buy and occupy property. In short, we are too busy trying to convince white people of Chicago that as men and citizens we are entitled to every right and privilege accorded other citizens, to be bothered by this new menace.

"Black Velvet" advertises itself as the "great American drama." It probably is. It takes for its theme the great American subject and expresses itself in the manner that seems to be meeting the approval of the great American public. When characters in "Black Velvet" tell of how they lynched a "yaller nigger," the southern members of the audience here in Chicago applaud. They admit that they feel lynchings to be justified. This in itself is sufficient reason why the play should be barred.

The entire performance is revolting. It is not even complimentary to white people whom it favors. And every day it is presented adds fuel to the smoldering fires of racial hatred that are already too well fed in this city. It is up to northern citizens to hound this type of propaganda from their stages.

NEW YORK CITY AMERICAN
JULY 20, 1926

Negroes to Run Little Theatre

J. ROSAMOND JOHNSON, president of Frogs, Inc., purchased for a little theatre in Harlem the two-story building, 25x99.11, at No. 46 West One Hundred and Thirty-fifth street, near Lenox avenue, to be owned and managed by negroes. This property will be converted into a 299-seat playhouse. Christian D. Meyer is the owner of record.

The Frogs is an organization aiming to encourage dramatic art among colored people by providing an outlet for plays written by members of the race.

Colored Girls Film Picture In Africa

2 Professional Actresses Plan Expedition Into Darkest Africa

Two Professional Actress Plan Film Expedition Into Darkest Africa 14

New Lork, N. Y. Sept. (PSNB)—Undaunted by the hardships encountered by two lone girls in 22 weeks of touring foreign countries, Emma Maitland and Aurelia Wheedlin, American colored girls who have just returned to New York announce their intention of returning to Africa after the first of the year in an attempt to film a motion picture in which natives of the interior will provide the back ground.

Establish Unique Record

Misses Maitland and Wheedlin departed for Paris Oct. 29, 1924 to fill theatrical engagements under a contract obtained thru Billy Pierce, colored New York booking agent. At the expiration of the contract Miss Maitland took charge of the business end and established a record heretofore

WANTED

Colored Men, Women, Scenario Writers, Directors and Actors for Colored Motion Pictures. Good Salaries Paid if We Can Use You. *See*

Send photograph with ten cents in stamps for book of free information. *10-2-26*

Duplex Colored Motion Picture Production Co. and Character Research and Display Bureau

1008 1/2 TEXAS AVENUE CHICAGO, ILL. SHREVEPORT, LA.

unequaled in booking herself and partner as a team doing a novelty boxing and dancing act without an agent, manager or personal representative for engagements covering one year and ten months in Paris, Milan, Rome, Turin, Genoa, Verona, Belgium, Holland and Switzerland.

be a revelation to the Caucasians." zen of Los Angeles, who is widely quoted critic of dramatic art and music. *Samuel*

The occasion was the presentation on Aug. 23 of "Easy Money" at the Gamut Auditorium. It was written by Vivian Temple, and staged by the Neighborhood Players.

Zack Williams With DeMille In "Yankee Clipper"

HOLLYWOOD, CALIF., AUG. 26.—(Pacific Coast News Bureau)—After nearly a year's absence from the screen, Zack Williams, one of the veteran colored actors of Hollywood, is making a comeback playing a very good role as a cook in "The Yankee Clipper," a Rupert Julian production for C. B. DeMille, now being produced.

Returns From Seattle

The all star cast including Elinor Faire and Wm. Boyd have just returned from location near Seattle, Wash. and are now on the high seas off the coast of Southern California "shooting" some realistic scenes from the decks of the numerous schooners used in the picture.

Played in "The Merry Widow."

Williams' last part of any note was his comedy characterization as Geo. Washington White with Mae Murray in "The Merry Widow."

White Critic Praises Negro Drama

Los Angeles, Cal., Aug. 31.—(By The Associated Negro Press)—"If that play could be seen by every white person in the United States, it would be the greatest means ever used to modify the inter-racial relations between black and white and could So spoke a prominent white citi-

Theaters - 1926

Picture Films, etc.

NEW YORK CITY TELEGRAPH
MAY 30, 1926

THE ALL-NEGRO FILM

It has long been the ambition of Paul Bern to direct an all-negro film, one which would set forth a simple, homely story that would portray them as they are and as their young poets and artists have shown them to be. He has met with little encouragement in the past, but now, perhaps, the day of the negro film has come, for several companies are interested in plans for making them.



PAUL BERN

"The First Year," is to be starred in a series of pictures. Too long the negro has been portrayed in pictures as a doddering, sentimental old mammy, a brutish beast or a jazz stepper. The serious, enterprising and wistful young negro, who is educated and ambitious, has yet to make his film debut.

Out at Universal City a series of pictures are to be made from the stories of Octavus Roy Cohen, but it has not yet been decided whether to use negro players or whites blacked up. A questionnaire to exhibitors on the subject showed opinion to be about evenly divided. An old Griffith picture, "His Darker Self," in which both negroes and negro impersonators appeared, was studied by Universal officials, but even that didn't help much. While not the worst picture ever made, "His Darker Self" is at least well in the running for that title, so one really couldn't decide anything from seeing that.

BOSTON MASS. POST
MARCH 21, 1926

Octavus Cohen Studies

American Negro in Paris

Octavus Roy Cohen, who is known for his American negro stories, arrived in Paris this week.

He has been in the south of France and also in Algiers, to get local color for his stories, and he is going to take his negro motion picture from Birmingham, Ala., on a tour of Italy, France and Northern Africa, winding up with an invasion of Paris.

"I found the negroes in Algiers as interesting as any in the United States, and quite different," Mr. Cohen said in an interview.

"In their country, I have gathered material for my stories with an altogether new setting and about characters that do not exist in the United States."

He is going to write a separate series of stories about these real African negroes, and speaking of the difference between them and the American negroes, Mr. Cohen added: "The negroes around North Africa are more lazy than the ones around Birmingham. I believe, too, that our southern negro has somewhat more self-respect than the ones I found in Algiers."

Mr. Cohen will spend a month in Paris to study the life of the American negroes here, who are mostly jazzband players, and is then returning to Birmingham.

He spends much time in the Paris open air stamp market as he is an ardent stamp collector.

750 Negro Costumes Ordered
Five thousand costumes, all of the period of 1820, are now being made by the costume department of the Paramount-Lasky studios. Listed among the numbers are the following: Four hundred lavish ballroom garments, 50 musician uniforms, two uniforms modeled after those worn by Stonewall Jackson, 1,000 pirate outfits, 190 dress suits similar to those worn in 1820, 200 old fashioned gowns, 750 Negro outfits, 300 American sailor uniforms, 100 ordinary seamen uniforms, 200 suits of street clothes worn by the civilians of New Orleans during the 1820 period, 500 Spanish sailor and soldier uniforms and 400 French sailor and soldier uniforms.

In addition to the large cast of colored extras to be used as pirates and soldiers, additional colored actors are now working in various roles as slaves, flower girls, coachmen, footmen, mammy and other character parts. Among the most noted of these are Inez Anderson, Geo. West, Ora Tuggle, Alice Nichols and Lola Mackay.

CHICAGO EXHIBITOR'S B
MARCH 20, 1926

Dryden in South to Get Material on Negro Play

(Special to Exhibitors Herald)

NEW YORK, March 16.—Wheeler Dryden, who appeared in James A. Fitzpatrick's "Famous Music Masters," has gone to Tuskegee, Ala., where with Mrs. Edward A. Talbot, with whom he is writing a play, he will be a guest of Dr. R. R. Moton, president of Tuskegee Institute, while the two study technical details for their play on Negro life in the South. They are taking stills preparatory to filming the play.

NYC REVIEW
MARCH 13, 1926

Dryden Off to Alabama

Wheeler Dryden, who has recently concluded work in the latest James A. Fitzpatrick film, "Songs of France,"

and who will be remembered for his fine characterization in "White Cargo," has left New York in company with Mrs. Edith A. Talbot, prominent writer and lecturer, with whom he is writing a play in collaboration. They will proceed to Tuskegee, Ala., where as guests of Dr. R. R. Moton, president of the Tuskegee Institute, they will obtain technical details to complete the play and location for filming, which they plan to do later on. On his return Mr. Dryden will begin negotiations for the play, which has been especially written as a starring vehicle for the negro actor, Paul Robeson.

FILM COMPANY IS FORMED IN ST. LOUIS

Charles Turpin Owner Of Booker Washington Theatre, Interested

ORGANIZATION TO PRODUCE COMEDIES

Screen Tests Made At Turpin Theatre Of Local Talent

ST. LOUIS.—For the purpose of filming comedies with all-colored casts the Colored Motion Picture Company has been organized here. Morris M. Burke, white, real estate operator, Charles Turpin, owner of the Booker Washington Theatre, and J. J. Ray, former president of the St. Louis Film Board of Trade are understood to be the financial backers. T. J. Ray, of Hollywood, will direct the pictures.

Film tests have been made on the stage of the Booker Washington Theatre in an attempt to find in St. Louis competent talent to produce the pictures now being contemplated. Enthusiastic attendance has been made to take part in the tests. If St. Louis fails to provide enough talent, then outside artists will be brought in. Negotiations for a film studio here are under way.

Pictures Screened
Last week pictures taken the

previous week were shown on the screen of the Booker Washington, and many familiar faces were seen. Included in the scenes were boys and girls in Charleston contests, screen tests, and pictures of audiences sitting in, and leaving the theatre. This unique feature evoked much applause from the patrons. These features will continue throughout this week.

DeMille Drama Of Negro Life Is Sure To Be Made

(Exclusive Dispatch)

CULVER CITY, CALIF., AUG.

26.—(Pacific Coast News Bureau)—After having been dormant for a few months, C. E. De Mille's contemplated production of "Porgy," a story of Negro life in the South, is being worked over with a view of positively producing it into a motion picture during the coming production season.

In an interview with studio officials today a representative of the Pacific Coast News Bureau learned that, after a great deal of deliberation the De Mille organization could find no good reason why "Porgy" couldn't be made and released without any particular difficulties.

Bertram Millenhauser who has done so much research work on the production will now adapt the story to the screen and also direct it. Mr. Millenhauser is at present working on another De Mille story and his work on "Porgy" will start following the ending of his present work.

No one has been definitely signed for the principal roles but Paul Roberson of New York, Alma Smith of the same city and James B. Lowe of Los Angeles are being seriously considered.

RACE ACTOR WITH MIX IN COLORADO

GLENWOOD SPRINGS, Colo., July 29.—(Pacific Coast News Bureau)—The natives of this summer resort are all excited over the presence of the Tom Mix Production Company of Hollywood who are to be their guests for a few days.

Tom with his famous horse and a bunch of cowboys are "shooting" the atmosphere scenes of the "Great K. & A. Train Robbery," a big Fox special for fall release.

For the comedy thrills, the well-known colored Fox comedian, Curtis McHenry, better known as "Snowball," is here having the time of his life getting all 'shot up' and everything.

Noble Johnson In "King of Kings"

Famous Character Actors In "The Thief of Bagdad" to Again Appear In New DeMille Production

Culver City, Calif., Oct. 4.—(Pacific Coast News Bureau).—Two princes of the flying carpet in Fairbanks' "A Thief of Bagdad," Noble Johnson and Kamiyama Sojin, will again appear together in the new Biblical production, "King of Kings," now being produced by Cecil DeMille.

Sojin whose real name is Mita, is a Japanese famous for his wonderful portrayals of convincing Oriental characters seen in the "Sea Beast," "East of Suez" and other similar productions. In "King of Kings" he is cast as a Persian prince, one of the many admirers of Mary Magdalene.

Johnson will play a double role, one of which will be the driver of the Mary Magdalene chariot drawn by a team of wild fractious zebras. Five zebras were especially imported for this scene from a circus in the Northwest.

AN AMERICAN PLAY

Aug 14, 1926

Black Velvet is the colorful title given to a little drama showing on the stage of one of the theaters in Chicago. The author of the play delineates it as an American play and judging from the reception it is receiving the American people do not resent this theme of race, murder, and outbursts being stirred up by an American, but it is a disgrace to this noble nation. This presentation is one of the most audacious and brazen vehicles of race hatred, anti-black propaganda and color madness that we have ever seen. It is more nauseating and malodorous than the "Birth of a Nation," more subtle and malignant than "White Cargo." It perverts truth, condones murder, whitewashed lust and lechery, it defiles innocence and purity, it tarnishes love, tortures life below the Mason-Dixon line, it slanders and libels the good name of honest people and boldly and unabashedly seeks to debauch the character of an inoffensive, subservient, simple-minded people. "Black Velvet" is the concoction of a wicked mind, tolerated by a wicked system and a people who are always unsuspecting and seemingly very calloused. It is a damnable shame.

This play shows the southern plantation, the vindictive and philosophical old "Colonel." He is pictured as a humanitarian filled with a sentimental understanding of his surroundings. His grandson is depicted as a gallant warm-blooded southern youth in love with a beautiful northern girl but too weak to resist the physical charms of a comely octoroon servant girl. The Overseer is there also. He murders the labor agent from the north and leads a lynching party along with the grandson. The victim of the lynching being a mulatto who struck the grandson because of his indulgences with the servant girl. Then a gentleman from the North is portrayed as a cold-blooded man of business who places no ideals above the dollar and is even willingly to allow his daughter to marry the grandson notwithstanding the fact that he has knowledge of his illicit relations and bloody part in the lynching. It shows how a handful of southern whites controlled thousands of black people. Of course the "good old darkey" is there along with his undying affection for the Colonel. In the end the Colonel gasps his last contending for racial purity and Nordic supremacy. It is a travesty against truth and a challenge to Christianity.

In no southern towns do a handful of white people lynch a member of the black race when there are thousands of his own people on the scene. Black people do not play "jazz tunes on screechy victrolas" while one of their own is hanging dead from a tree with a shingle tied around his neck bearing this inscription "this nigger hit a white man." No longer are the black people considered a "race of children and gorillas" as the old Colonel depicted them. The labor agents from the north did not draft thousands of black people from the south to give them "only six week's work." Italian peddlers did not teach the dope habit to simple-minded black people. Northern white people are not cold-blooded business automatons who place the dollar sign above their family honor. The mulattos of the south are not overbearing and insulting. Voluptuous women with a strain of black blood in them do not wittingly seek to seduce and entice the sons of the south, but are in most instances seduced and defiled themselves. One drop of blood from black ancestry does not pollute, corrupt and contaminate. The white people of the south are not the sustaining grace of this nation, neither are they destined to be eternal masters who must rule by might. In no instances have black people become insurgent and arose in arms to annihilate the white south. In short the whole play is a campaign of lies and an infernal attempt to poison the mind of the North.

Frank J. Keenan, who lends his wonderful historic ability to the leading role is dissipating his energy and debauching his splendid talents. Black Velvet is not an American play. It is not true

to life and is merely a clumsy vehicle to stir up racial friction and intensify hatred. The only realistic thing in the plot was the dirty, filthy, illiterate sheriff who accompanied the lynchers with a hempen rope.

FRANCE TO USE FILMS TO CHECK SLAVERY AND CANNIBALISM

U. S. ORDER BARS NEGRO TROOPS FROM FILM WORK

(By Geo. Perry)

Hollywood, Calif., Aug. 23.—(P. C. N. B.)—Acting upon the protests of the Warner Protective Association, a motion picture organization composed of 150 cowboy actors, writers, directors and extras, the War Department last week transmitted to post commanders and naval heads an order designed by Assistant Gen. Lutz Wahl acting adjutant general, for bidding them to lend Government troops to motion picture companies where they might be used to depict villains from employment.

Using Political Power of Will Hays

The cowboy actors, 50 per cent of whom served in the World War, based their protests on the theory that renting United States troops to private individuals for private gain is an unconstitutional practice, exposing Federal property to risks of private enterprise and throwing hundreds of men out of work. They contended that the motion picture industry was using the political power of Will Hays, Czar of the movies to employ soldiers, sailors and marines in pictures through the cost of extra workers.

Violated Law in "Ben Hur"

Claiming that the cowboys were responsible for the success of such pictures as "Ben Hur," "Beau Geste," "North of 36" and hundreds of others, Newton Kendall representing the Organization charged that in "Ben Hur" a troop of United States Cavalry "worked" throughout the picture dressed in Roman costumes and using Government horses and equipment. The law forbids a soldier wearing any uniform other than that of the regular army.

8,000 Soldiers in "Rough Riders"

The Protective organization was formed and the fight undertaken following the use of the United States Marines in "Tell It To The Marines;" and to stop the Famous Players-Lasky company from using 8,000 soldiers at Ft. Sam Houston near San Antonio, Texas in their Spanish-American war drama "The Rough Riders" now entering production.

Order Hits Colored Troops

The Government order includes the 10th U. S. Cavalry stationed at Ft. Huachuca, Ariz.; and the 25th Infantry at Camp Stephen D. Little near Nogales, Ariz., both of which have been used at various times in motion pictures. The famous "Fighting 10th" and their picturesque Fort, nestling among the hills a few miles from the Mexican border, have been the favorite ones chosen when real daring horsemanship has been needed. Marshall Nielan a few years ago

transported a special train of Hollywood actors, carpenters, electrician, camera men, etc., including hundreds of Indian costumes and a big balloon from which to scenes from the air, for his big special "Bob Hampton of Placer." In the thrilling fighting scenes one colored soldier was fatally injured when his horse stumbled and threw him under the hoofs of the charging troops.

Paris, France, Aug. 23.—(A. N. P.)—A curious gathering has just been held in this city which brought together some of the great names of France, in the name of the committee whose work is the abolition of slavery, and which was founded by Georges Rosaling, ex-commissioner of the merchant marine, and colonial minister.

Despite the general ignorance of Frenchmen and European on slavery, there are slaves in many different parts of the world in Africa, especially, as rival tribes capture the would-be martyrs, the dying, and defeated, and make slaves of them. Slavery might be said to be the function of cannibalism there.

But the question has so far remained in the domain of colonial history. The committee in France which has the subject at heart has abandoned the theories regarding it, and organized an expedition to Africa, which is to get busy within a few weeks. Its task will be to bring back documents and other information which will enable them to begin by the most practical immediate means the end of the present traffic in slaves. The aim is to create a powerful international public opinion on the subject.

In his book, "Towards the Nile," General Baratier has traced some atrocious pictures. He writes:

"Dongo is an important market. Provisions abound there, except meats. Sheep are preciously kept in order to be exchanged for slaves who will be fattened and eaten, because human flesh is more savory."

To be exact, they breed human live stock. Further on, Baratier says:

"The lot of a slave here is truly frightful. It is the cattle which is not eaten; the slave counts much less than a chicken and his death means nothing."

It is said that one of the daughters of the Duchess d'Uzes was found dead at the home of a friend where she had gone to seek the remains of another friend who had been slain and eaten.

The Yakomas, pushed by hunger, killed and ate a French adjutant.

To do away with hunger in Africa is to lesson slavery.

The expedition of M. Rosaling will penetrate to the heart of that frightful land, it will film, without a disturbing sensibility as to the cause, the worst scenes in which they will assist; this with motion pictures already obtained is expected to provoke a movement that will be epic in its proportions.

Hunted far in the high grass which poorly hides the hunters of slaves, these unfortunate human beings have now at their service the motion picture created by the genius of men under the pitiable sky of generous France.

Two Actors In 'King Baggot' Production

RIVERSIDE, CALIF., AUG. 26—(Pacific Coast News Bureau.)—

The Universal Film Co. started production this week on "Down The Stretch" under the direction of King Baggot, using the local fair grounds for the race track scenes of the story adapted from the late Gerald Beaumont's short story "The Money Rider." Additional racing scenes will be filmed at the Belmont track in New York.

Hayes Robinson, swimming instructor at the colored Y. M. C. A. in Los Angeles, and Will Herman are the colored comedy members of the cast headed by Robert Agnew and Marion Nixion with Ena Gregors, Otis Harlan, Margaret Sheldon, Ward Crane and Lincoln Plummer supporting.

Theaters-1926

Picture Films, etc.,

Keenan Heads Film Drama on Race Miscegenation.

(Pacific Coast News Bureau)
Los Angeles, California, July 17.—
Following the trend of stage and
screen production of the present
day in treating in some manner
or form the racial complex, the
veteran stage actor
Frank Keenan is starring in a new
dramatic production "Black Velvet."

Treats of Racial Miscegenation
Inspired probably by the suc-
cess of Eugene O'Neil's "All Gods
Chillun Got Wings" a play of
mixed miscegenation "Black
Velvet" makes a public play
by portraying relations between a
white man and a colored woman
who are married.

Expects Racial Opposition
"Black Velvet" a mediocre
production at its best, is doomed
for an early exit if left to suc-
ceed upon its own merits. Opposi-
tion of the colored people with
its resulting press and court pub-
licity is expected to react in box-
office receipts as happened in
the case of the "Birth of a Nation"
photo-play.

A Slap at the Colored Race
The story centers about Gen-
eral William Darr (Frank Kee-
nan) an old Southern planter of
the slave time school according
to a review in Variety. "He holds
forth for the Southern attitude to-
ward the colored race, and though
he has a fond affection for parti-
cular members of the race, he
cannot grant them emancipation."

"John his grandson, is in love
with Patricia Harper, who has
come to the plantation with her
father who plans to erect a pro-
fitable sawmill there. Trouble is
brewing because a labor agent
from the North has arrived to
ship the Negroes away, thus re-
moving the labor for the saw mill."

"More serious trouble arrive
when John fails to live up to his
honor as a white man who is sup-
posed to bitterly hate relations
with the Negroes. After passion-
ately declaring his love for Pa-
tricia, she, in fright, leave him,
and he turns to the willing Cleo
(Margaret Keenan) the 'black
velvet' of the place."

"Gen. Darr learns of this. Mean-
time a Negro who loves Cleo
strikes John, and for this act is
hung. The General is defending
the hanging to the shocked Mr.
Harper when he realizes that in
all justice to Patricia, John too,
ought to die. He prepares to kill
his own grandson but before he
can do so he dies."

COLORED GIRL PLAYS PROMINENT PART WITH LON CHANEY

(By The Associated Negro Press)
Los Angeles, Calif., Aug. 26.—
This famous for great movie careers,
has developed a colored girl star who
is the first to play a prominent part
in a big picture. She is Hazel Call-
oway, who played the Malay
girl with the great Lon Chaney in
"The Road to Mandalay," which is
on long run in some of the biggest
theatres of the country. Mrs. Jones
is a former Chicago girl with a natu-
ral charm and grace which has been
developed under the directors of the
various studios at which she has been
working for some time. She is nat-
urally adapted to be cast for various
characters which have afforded her
parts as Chinese, East Indian, Creole,
Hiawian, etc. A screen test was
given her a few days past by director
Tod Browning, for the part of Zaya
in a new feature picture. She al-
so played a part in the great feature
"Volcano," and has been offered a
part in Uncle Tom's Cabin, now in
production. Her photo is shown in
"The Road to Mandalay."

Government Order Bars Col- ored Troops From Film Work

Cowboy Actors Protest Use of Army and Marine Forces In Pictures

Hollywood, Calif., Aug. 20 (PCNB) drama "The Rough Riders" now enter-
ing production.

—Acting upon the protest of the West-
erner's Protective Association, an or-
ganization composed of 150 cowboy
motion picture actors and extras, the
War Department last week transmitted
to post commanders and naval heads
an order signed by Brigadier Gen. Lutz
Wahl acting adjutant general forbid-
ding them to lend Government troops
to motion picture companies where the
use of such men keep a civilian from
employment.

Using Political Power Of Will Hays
The cowboy actors, 50 per cent of
whom served in the World War, based
their protests on the theory that rent-
ing United States troops to private in-
dividuals for private gain is an un-
constitutional practice, exposing Fed-
eral property to risks of private en-
terprise and throwing hundreds of men
out of work. They contend that the
motion picture industry was using the
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and marins in pictures thru saving the
cost of extra workers.

Violated Law in "Ben Hur"
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The law forbids a soldier wearing any
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8,000 Soldiers in "Rough Riders"
The Protective organization was
formed and the fight undertaken fol-
lowing the use of the United States
Marinees in "Tell It To The Marines"
and to stop the Famous Players Lasky
company from using 8,000 soldiers at
Ft. Sam. Houston near San Antonio,
Texas in their Spanish American war

Order Hits Colored Troops.

The Government order includes the
10th U. S. Cavalry stationed at Ft.
Huachuca, Ariz., and the 25th Infan-
try at Camp Stephen D. Little near
Nogales, Ariz, both of which have been
used at various times in motion pic-
tures. The famous "Fighting 10th"
and their picturesque Fort nestling
among the hills a few miles from the
Mexican border have been the favorite
one chosen when real daring horse-
manship has been needed.

Marshall Nielan a few years ago
transportd a special train of Holly-
wood actors, carpenters, electrician,
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of Indian costumes and a big balloon
from which to scene from the air,
for his bg special "Bob Hampton of
Placer" In the thrilling fighting
scenes one colored soldier was fatally
injured when his horse stumbled and
threw him under the hoofs of the
charging troops.

In Colord Pictures

In 1921 Geo. P. Johnson, director
and Harry Gant, cameraman of the
Lincoln Motion Picture Co., were
given authority to "shoot" scenes of
the troops and Fort for their pictorial
film "A Day With The 10th Cavalry"
Action pictures were also taken for at-
mosphere scenes to be used in a Lin-
coln special "Black Americans" which
was started but later postponed.

Featurd in "The Golden Strain"

Last year the famous 10th, and their
historic Fort were featured in "The
Golden Strain" a story adapted by
Eve Unsell from Pter P. Kyne's thril-
ling fiction story "Throughbreds"
Using Fort Haachuca for old Huach-
uca with fear in his heart that he
was a coward. Director Victor Schertz-
inger produced a wonderful romance
of the early frontier days in Arizona.

Theaters - 1926
Picture Films, etc.,

DeMille Uses Negro Books For Knowledge On Race Production

Noted Producer Consults Works of Race Authors in Seeking Accurate Information.

CULVER CITY, Cal., June 14 (P. U. N. B.)—Cecil B. DeMille, who is soon to produce a picture from the novel "Porgy," featuring for the first time in the history of the screen an entire cast of colored actors in a feature production free from the usual propaganda, is using Alain Locke's "The New Negro" as his chief source of information. However, in addition B. Millhauser, production supervisor, has accumulated what is probably one of the largest collections of Negro literature in the west. Practically every book and every piece of literature written by Race authors in the past 10 years is in the DeMille library.

To Be Free of Propaganda
Contrary to the general accepted idea that any feature production of Negro life when produced by other than our own Race producers must necessarily carry unfavorable propa-

ganda objectionable to the Negro of today, as has heretofore been the case; Mr. DeMille and Mr. B. Millhauser plan to make the screen version of "Porgy" an exception, and produce a masterpiece in the form of a "Humoresque" or an "Over the Hill" picturization of true Negro life and in a sympathetic and true interpretative manner.

Will Feature Race Stars
While some secrecy and mystery prevails as to the casting of the leading actors, without doubt either Chas. Gilpin or Paul Robeson will be chosen for the male lead, and Evelyn Preer, Alma Smith or one of several other Race actresses under consideration will be chosen as leading lady. As Gilpin, after some delay, has finally been picked for the "Uncle Tom" part in Universal's "Uncle Tom's Cabin," now being produced, it is more than likely that Robeson will win the coveted position in "Porgy."

PLAN NEGRO PICTURE

Producer Considering Screening Play Composed Entirely of Blacks
HOLLYWOOD, CAL., March 14 (AP)—Plans for a motion picture, the cast of which will consist entirely of negro actors, was announced today by the Cecil B. DeMille studios. Efforts will be made to obtain the services of negro actors who have scored successes on the stage.

The picture will be a story of the life of the negro in America.

THE "SPIDERS WEB" NEW MICHEAUX FILM

Story Of South And Harlem
Abound In Dramatic And
Humorous Situations

BALTIMORE GIRL
PROMINENT IN CAST

Palestine Dolores, Runner Up
In Recent Beauty Contest,
Makes Good In Role

"The Spider's Web" is an entertaining story of life that begins in the south and terminates in Harlem, fantastic in theme and unusually well directed. Oscar Micheaux may well be proud of the splendid piece of work he has done in his latest film feature.

It is really a very good one, of seven reels, and with it goes our guarantee of a pleasant hour or more spent in viewing it, at the private showing held at the Royal on Saturday night, or rather Sunday morning.

It is well cast, brilliantly acted with a splendid scenic and camera effects and pictures the group without, flatter or falsity.

The acting has been placed in capable hands, the team of McClain

and Loveless standing out most prominent, with the well-known Grace Smyth, a runner-up. Miss Preer is not as prominent as in previous pictures, which only goes to show that Micheaux is trying to give us something new.

McClain as an agent of the Department of Justice, contributes a performance that will, most assuredly, rank him high among the best character actors on the screen today.

Miss Preer, as the heroine, is handsome and capable and does her part sincerely and well.

Henrietta Loveless, as an elderly matron, actually lives her role. Quitting the south for Harlem, she becomes a friend of the great game of "Number Playing," striving hard to make a win that she may send for a disabled niece she has left behind.

Palestine Dolores Williams, possessed of youthful charm and innocence in this role does some very fine acting. From runner-up in the Royal's beauty contest to featured player in "The Spider's Web," this girl has made a long but well selected step and it will be only a matter of time, with the careful guidance of Micheaux, that we will see her as the star of some production.

Grace Smyth, as a lady of wealth, walked away with top female honors. The ballroom scene used is the most elaborate seen in a race picture.

Edna Barr is casted as a creole belle while Cy Williams, Marshall Rogers of Ethel Waters' "Miss Calico" and Billy Gulport of Gulport and Brown, put over some pleasing comedy skits. They are as funny on the screen as on the stage.

Eddie Thompson, husband of Miss Preer, is a likable villain and "number" banker.

The most trifling details are well handled and the picture should have tremendous drawing power.

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NEGRO ATHLETES TO SHOW IN NEW DeMILLE BIBLE FILM

Culver City, Calif., Aug. 24—(Pacific Coast News) Cecil B. DeMille, that cart and attention to the smallest details in the production of his superb photo-plays that has made Cecil B. DeMille the master director, is today eleven out of twenty-eight colored actors called before him were considered possessed of the proper physical proportions suitable for a part in his forth coming production "The

King of Kings."

Perfect Specimens of Manhood
The eleven selected including Floyd Shackleford, T. D. Smith, Mack House and others, were pronounced when viewed by the directors as the finest specimens of manhood that they had ever seen. Sam Baker the largest Colored actor in pictures and Reginald Siki the wrestler both of whom are used by many studios because of their powerful physique, were considered too large.

Another "Ten Commandments"
"The King of Kings" a pictorial story of Christ, will be personally directed by Mr. DeMille and will be made on the same gigantic proportions which marked his other biblical production, "The Ten Commandments." Production is scheduled to start within the next few weeks.

FILLING THE BATTLE OF SAN JUAN HILL WITHOUT NEGRO TROOPS

News dispatches from Hollywood, California, tell of the omission of a large number of the Lasky Players who are bound for San Antonio, where they will film the life of Theodore Roosevelt under title of "The Rough Riders" but in the same dispatch it is hinted that the battle of San Juan Hill will be filmed sans Negro troops. Only one Negro is included in the cast and he has been assigned the part of cab driver.

None of the members of the race in America and few members of any other familiar with the story of the life of Roosevelt will feel that justice has been done it if its complete story is told for the celluloid films without mention of those Negro troops who saved the day at Juan Hill and made lasting American history by their rout of the Spanish troops. That chapter in the life of Theodore Roosevelt is one of the most colorful in his whole career and the reputation for bravery of Negro troops, already well established, received a added strength from his recital of the history of that day. "There'll be a Hot Time in the old Town Tonight" is closely associated with the events of that day and it was the presence of Negro troops on that occasion which paved the way for the story of the American protectorate of the former Spanish stronghold.

No film story is worth the celluloid on which it is taken if it is not true to the life which it seeks to portray. No story of the life of Roosevelt will be complete without the story of San Juan Hill. And no story of San Juan

Hill will be complete with our satisfactory mention of the Negro troops who snatched victory from defeat for the American forces.

ST. LOUIS POST-DEMOCRAT
APRIL 1, 1926

DE MILLE TO PRODUCE AN ALL-NEGRO FILM WITHOUT RACE FACTOR

Picture Will Portray Everyday Life, Joys and Sorrows of Afro-Americans

HOLLYWOOD, Cal., April 1.—For the first time in the history of the motion picture industry, a leading producer is to make an all-negro film.

Cecil B. DeMille has announced he would make the film despite prophecies of failure and adverse criticism from rival producers.

The picture will portray the human, everyday life of the American negro—his joys, his sorrows—and will not, directly or otherwise, touch on the racial problems.

ST. LOUIS MO. POST DEM.
MAY 1, 1926

NEGRO CHAPLINS TRY FOR PLACES AS FILM ACTORS

Plenty of Local Color in Tests for the Colored Motion Picture Co. Just Organized Here.

There was much local color displayed on the boards of the Booker T. Washington Theater at 2248 Market street last night when a number of young St. Louis Negroes competed in the film tests of the recently organized Colored Motion Picture Co. to determine which would be chosen as the "perfect lover" in the two-reel comedies to be made here soon.

For the company, which is financed and headed by Morris M. Burke, a white real estate operator, has for its purpose the making of films wherein Negro hands

shall hurl the custard pie whenever pie-hurling is deemed expedient, Negro couples shall clinch in the fadeouts, and Negro cops shall stumble over one another in the mad chases where white cops fell of yore. The turn-out was large and enthusiastic, and judging from the number of expensive automobiles parked in the vicinity of the theater, things look ominous for car-owners whose chauffeurs have an itch for self-expression.

The sprightly Smart Set Review was halted between acts and the blinding Kleig lights were turned on the audience while the cameraman shot a few feet of film of the crowd. After this sweet taste of movie life, a call was given for candidates to step forward, and about 20 assembled upon the stage and faced Director T. J. Ray, of Hollywood. If they were embarrassed, it certainly wasn't noticeable.

Registering Love and Sadness.
Then under the expert coaching of Director Ray they went through their loverlike gyrations. All the visible indications of the tender passion were depicted; soft eyes were rolled swooningly, breasts heaved, and even a few ardent moans were heard, but unfortunately the camera could not record these, and to that extent, at least, was love's labor lost.

"Now, look sad! Look honest-to-goodness, downright sad!" Ray exhorted, and 20 faces registered the glumness peculiar to burial societies during business hours. When the period of depression was over, one young man had tears running down his cheeks, which he surreptitiously wiped away on his coat sleeve. The audience stamped approval.

"Now look at me, and raise your hands slowly and point at me and smile—wide, wide!" Ray shouted. They didn't find that hard to do and 40 rows of white teeth rivaled the brilliance of the Kleig lights.

About this time there was a disturbance at the front door when a small youngster attempted to come in without a ticket, explaining that he worked there.

It was "J. T.," and Director Ray seemed to know him. "J. T.," who is 8 years old, wore a straw hat of equal age, but larger for its years than the owner. He advanced down the aisle to the stage where he showed the second of his qualifications for being a star—the first being that he arrived late. Ray removed the over-sized hat, revealing a smile surrounded by a small oval of dark flesh, and introduced him as "J. T.," our champion Charleston dancer whom we discovered Monday night, and who may be, some day, as famous as Sunshine Sammy." The champion acknowledged the introduction with a duck of his head.

"J. T." Dances a Breakdown.

The lovelorn ones were then arranged in a semicircle behind the lad and when Ray called for the music, they began to "pat Juba" while "J. T." threw a genuine old-fashioned breakdown, interspersed with a number of the convulsive steps of the Charleston, during which his hat revolved slowly on his round head. Even if the cameraman had been taking slow-motion pictures he could not have made clear some of the intricacies of that dance. It was entirely satisfactory.

The developed film will be shown at the theater next week, and some time later those who have qualified will be announced. If St. Louis fails to provide enough talent, outside artists will be employed. The filming of the comedies, however, will be done in St. Louis, and negotiations for a studio site are under way.

Associated with Burke in the company are Charles H. Turpin, Negro owner of the Booker Washington Theater, and F. J. Fegan, former president of the St. Louis Film Board of Trade. Fegan, in explaining their plans to a reporter, said that a new idea would be tried.

"In the past, Negro pictures have failed because they attempted to show the white man's idea of Negro humor. What is amusing to a white audience watching Negro performers would very likely fall flat if given before an audience of their own race.

"There are 13 Negro theaters in St. Louis, all showing films with white actors, largely because there are practically no Negro picture shows. We"

Selects Race Athletes For New Biblical Production

"Finest Specimen of Manhood He Had Ever Seen," Says De Mille.

SILVER CITY, Cal., Aug. 19.—(P. C. N. B.)—With that infinite care and attention to the smallest details in the production of his superb photoplays that has made Cecil B. DeMille the master director that he is, only 11 out of 28 colored actors called before him were considered possible of the proper physical proportions suitable for part in his forthcoming production "The King of Kings."

Perfect Specimens of Manhood

The 11 selected, including Floyd Shackleford, T. D. Smith, Mack House and others, were pronounced when viewed by the directors as the finest specimens of manhood that they had ever seen. Sam Baker, the largest colored actor in pictures, and Reginald Siki, the wrestler, both of whom are used by many studios because of their powerful physique, were considered too large.

Another "Ten Commandments" "The King of Kings," a pictorial story of Christ, will be personally directed by Mr. DeMille and will be made on the same gigantic proportions which marked his other Biblical production, "The Ten Commandments." Production is scheduled to start within the next few weeks.

Chas. Gilpin Begins Work For Universal Film Corporation

UNIVERSAL CITY, Cal., July 27.—(Pacific Coast News Bureau.)—Quietly and unobserved, Charles Gilpin, recognized as the premier dramatic actor of the Negro race, slipped into the city of Los Angeles last Sunday night and as forecast by the Pacific News Bureau, Gilpin is preparing for the role of "Uncle Tom."

Much has been written of the Universal Super Feature which will employ more Negroes in the cast than the historic "Clansman," but from this week on every line that is named will be of actual production activities, now that Gilpin is here. Harry Pollard has recovered from his illness and given back the directorial reins.

Picture Films, etc.,

NATIONAL THEATER
CORPORATION LAUNCHED
IN DURHAM, N. C.

F. K. Watkins and W. S. Scales
Head New Enterprise—First
National Negro Theater Corpo-
ration to Operate on Large Scale.
S. H. Vick and R. McCants And-
rews Among Directorate.

Durham, N. C., Jan. 13.—The
year 1926 brings to a culmination
an effort which has been under way
for several months, in the charter-
ing of the state of North Carolina of the First Nation-
al Negro Theatre Corporation, an
organization with an authorized
capital of \$100,000 which will do a
general theatrical and moving pic-
ture business. F. K. Watkins,
popularly known as the "Movie
King," Will Scales, operator of the
colored theaters of Winston-Salem
and S. H. Vick, banker and theater
owner of Wilson, have taken the
initiative in the movement. R. Mc-
Cants Andrews is legal adviser.

The powers conferred upon the
corporation include financing as
well as theater operation, vaude-
ville development and film pro-
duction. W. S. Scales, who is vice-
president and booking manager,
will extend the booking service to
all Negro theaters for pictures,
shows and vaudeville. The presi-
dent, F. K. Watkins, will under-
take to finance for various commu-
nities now wanting to establish
play and picture houses whatever
means they present, and the corpo-
ration will also standardize and
project model theaters to suit the
needs of the several towns and
cities throughout the country. S.
H. Vick is the treasurer.

This new development will be
momentous and in a short period of
years should be one of the leading
industries among colored people.
Because of a larger capital and a
highly organized system, the Negro
theater operator has been at the
mercy of the huge concerns now
dominating the field; Negro thea-
ters have diminished and white

theaters operated for colored peo-
ple have increased within the past
10 years. The colored theater men
have been without organization and
have held on with some difficulty.
The First National will furnish
them the same sort of service
which they are already buying from
organizations like the Crandall,
Lynch and Stanley enterprises.

Negro business men, unacquaint-
ed with the theatrical world, have
frequently desired to extend their
operations in various amusement
enterprises, and a few of them
have ventured in the amusement
field, but usually with doubtful suc-
cess. On the other hand, colored
theater operators with very few
exceptions, have been without capi-
tal and have had to rely upon white
capital. In the case of the First
National, however, the Negro
banker and business man and the
theater owner or operator will join
hands and will unite capital and ex-
perience in the promotion of the
corporation.

The launching of the First
National Negro Theater Corpora-
tion follows a series of successful
business developments in Durham,
now regarded as the foremost com-
mercial center in America for Ne-
groes. From the standpoint of
successful business experience and
established contact with other Ne-
gro centers, the new corporation
ought to have the greatest success.

Theaters - 1927

TIMES-DISPATCH
RICHMOND, VA.

APR 27 1927

The Strand Theater.

ALTHOUGH announcement has been made that Wilmer & Vincent are booking road shows for the Strand Theater for next season, rumors persist that negotiations are still under way between them and the owners of a negro-show wheel which hopes to place one of its spokes in that theater. Both these plans are possible, of course, because bookings for the Strand or any theater can be cancelled by giving due notice—three weeks usually. It is hoped, however, that the rumors concerning continued negotiations looking to conversion of the Strand Theater into a show-shop for negro performers and negro audiences are without justification.

There are a number of reasons for opposition to this rumored plan. It is a bad plan as applied to that section of the city, to begin with; it would be injurious to established property interests which long have struggled against the wrong-side of Broad Street theory; it would not be helpful to the colored people of Richmond, who sincerely prefer an altogether different location for their places of amusement; and it would inject a disturbing element into the notably good relations existing between the races in this old city. It is a bad plan in general, for the reason that it contemplates the inauguration of the "midnight-matinee" policy, which would be unwelcome and demoralizing industrially, domestically and sociologically.

Then, too, if the Strand is converted into a negro theater, what will become of Richmond's dwindling hope of opportunities to witness worthy road productions? The Academy of Music is gone. There were too many theaters under one general management in Richmond anyhow, as that management and the informed public have known for a long time. But the Strand is about the one suitable theater left for the presentation, the convenient presentation, of traveling companies. What's the matter with the Bijou? Well, the Bijou won't do. The chief reason it has been found necessary to bring the stock season to an end is that, reasonably or unreasonably, theatergoers are not prejudiced in favor of the Bijou, to put it mildly. It's all right for moving pictures; but for a full-length theatrical performance it is not all right. And the Lyric is too expensive a house and has been the home of vaudeville and cheap musical

stock too long to make it readily adaptable as a combination house.

There is left, of the Wilmer & Vincent houses available, only the Strand. It is true that theater is comparatively small: it seats approximately 1,000 as against approximately 1,500 of the old Academy of Music. But a clear view of the stage is obtainable from every seat in the house, and it is an uncommonly comfortable theater. Working space back stage is limited; but there is enough of it to admit of the hanging of almost any production that is apt to be booked for Richmond. Its location is nearer to the center of the city's theatergoing population than that of any other theater in town, and it is far enough away from the generally recognized theatrical district to make parking somewhat simpler for its patrons than for the patrons of any other theater.

Richmond has a right to expect a reasonable showing of worthy road productions each season. In present conditions, it seems that fulfillment of this expectation must largely depend on the use to which the Strand Theater is put by its owners. Wilmer & Vincent are urged not to convert it into a negro theater.

Race Woman Built Her Own Theatre

OKLAHOMA CITY, Okla.—Mrs. Zella N. Breaux, owner of the Aldridge Theatre here, is perhaps the only colored person in this state who can honestly claim to have built her own theatre.

From the time it opened its doors in 1920, the house, which has a seating capacity of 900, has been giving its patrons the best in stage and screen entertainment, and is considered among the most popular in the state.

The theatre which in addition plays first class toby attractions has a picture policy that calls for the presentation of up-to-date features and is managed by Mr. F. E. Whitlow, whose showmanship has meant much to the success of the Aldridge.

Appeal
MEMPHIS
TENNESSEE

APR 29 1927

KS GIVE RELIEF.

ee Negro Houses Will Put On
Sunday Programs.

Benefit performances will be given at each of the negro theaters on Beale Street at 8:30 Sunday night when the regular admission will be charged and the money turned over to the Red Cross for relief work.

At the Grand Theater the moving picture, "The Cactus Trail," will be shown, starring Bob Custer. "The Golden Brown Peaches," which is a road show whose cast numbers 20, will provide the entertainment to be shown at the Palace, while at the same time Wallace Beery in "Behind the Front" will be given at the Palace Theater.

NEW YORK TELEGRAPH

JUN 14 1927

Harlem Operators Celebrate Victory

Colored and white movie machine operators yesterday celebrated a victory for unionized movie houses in Harlem after a nine months' strike against a leading Harlem concern. Both colored and white pickets stood together under the leadership of Operators' Local 306. Union musicians also stood by the strikers, it was announced.

The motion picture operators and Harlem negro papers are now pointing to the inter-racial co-operation shown in the successful strike which was waged in the center of New York's famous negro district, inhabited by 200,000 colored people.

NEW THEATER WILL BLAZON WALKER NAME

To Throw Open Doors by Holiday Season

Indianapolis, Ind., Dec. 23.—An announcement has been made that the Walker theater, which is a part of the great factory and office building now being completed by the Mme. C. J. Walker Manufacturing company, will be opened and dedicated to the public on Monday, Dec. 26. The Walker theater is said to be one of the prettiest and most complete theaters of its size in the section of the country, regardless of race.

It is the word in arrangement, beauty and perfection. The glorious art of old Egypt and surrounding provinces is reflected in the enchanting interior decorations. The eye is

greeted on every hand by marvelous, rich and beautiful colorings blending and harmonizing in the soft glow of lights, conceived in intriguing moods especially designed to receive them. Appealing music from a golden voiced pipe organ is but a fitting accompaniment to such alluring beauty.

The significant thing about this new house is that every modern convenience known to the theater going public has been provided for in it. One of the unusual features is the ventilation system. All ventilation will come from overhead. A deep well has been sunk with a pump arrangement that permits sprays of cold water, through which fresh air will pass to literally launder the air, leaving it washed, clean, sweet and pure. The theater is heated by a combination of a perfect indirect heating system combined with a ventilating system making it as warm as the South Sea isles in winter, while in the summer it will be as cool and delightful as mountain breezes.

Smoking room and three dressing rooms for performers, ladies' lounge and large cosmetic room with mirrored walls, and smoking room and lounge for the men are some of the conveniences for the comfort and pleasure of those coming to the theater.

In a recent interview, F. B. Ransom, manager of the Mme. C. J. Walker Manufacturing company, said: "For many years my dream has been of a modern theater with every comfort and convenience for our people, and now such a theater is a realization. I have made frequent trips all over the United States and our representatives travel in foreign countries, and we know of no house owned by our Race or owned by the whites and operated for our people, that even approaches this theater in equipment and refinement. We have secured a competent manager, pipe organist of unusual ability, an excellent orchestra, and we are now busy completing our personnel of about 20 people."

THE NEGRO LITTLE THEATRE

Corner 2-2 OF WASHINGTON, D. C.

The Krigwa Negro Little Theatre of Washington, D. C., was organized in January, 1927, as an offshoot of the New York Krigwa, for the purpose of promoting art, and giving a sympathetic and correct portrayal of Negro life. So much has been produced on the stage in America belittling the Negro, and making him appear as the ignorant, lazy, crap-loving buffoon of the ante-bellum days, that it is intended this movement shall offset that impression, and the general public will realize that there is much beauty, art, culture and genius in the Negro race of America.

Three plays were promoted before a large and enthusiastic audience at the Dunbar High School February 3rd. Two of the plays, "Compro-

mise" and "The House of Sham" were written by Willis Richardson of Washington, and "The Maker of Dreams" was written by Oliphant Downs. On May 7th at the Armstrong High School Auditorium the Krigwa presented "Mortgaged" and "Flight of the Natives" by Willis Richardson and "Foreign Mail" a Crisis Prize Play by Eulalie Spence.

Mr. Willis Richardson, a member of the Krigwa Guild, has attained considerable fame among Negro writers as a playwright. He, perhaps, is more widely known by "The Chip Woman's Fortune," which was played in conjunction with "Salome" as a curtain raiser on Broadway. He is the recipient of several Opportunity and Crisis prizes, which prizes are offered Negro playwrights for the artistic portrayal of Negro life.

The Krigwa organization is sponsored by The Literature Lovers of Washington, and is under the di-

rection of the following officers: Mrs. Carrie Williams Clifford, president; Mrs. Amanda Gray Hilyer, treasurer; Mrs. Willis Richardson, secretary, and Mrs. Narka Lee Raymond, corresponding secretary. During the summer months there will be many plays reviewed, with the idea of bringing to the public a live and interesting schedule of artistic endeavor for the coming season.

MAR 20 1927

COLORED PEOPLE OPEN NEW MOVING PICTURE

By J. C. MARDENBOROUGH

A few weeks ago several business men met and decided to open the little theatre to stay open, it having been opened and closed several times by out-of-town men. A committee was appointed to investigate this matter which consisted of J. F. Pughe, Dr. James E. Evans and J. C. Mardenborough. The result has been that this house is back in the hands of colored people and will be operated by the several business men, to stay open.

A few nights ago an agreement was made with the Paramount Picture company so that the colored people might have an opportunity to see the biggest and best pictures that are made. The new owners have decided this policy "Good pictures, good order and good music."

The house will open tomorrow, now owned and controlled by colored people. Monday, Tuesday: "A Son of His Father" with Bessie Love and Raymond Hatton. Wednesday and Thursday: "The Campus Flirt," with Bebe Daniels. Friday and Saturday: "The Eagle of the Sea" with Florence Vidor, Richard Cortez, a super special with fighting and romance.

Remember that every picture is a Paramount means that it is to be shown in this house come in and hear the new up-to-date music. This is your house, owned and controlled by colored people.

**"UNCLE TOM'S CABIN" MOTION
PICTURE EPIC NEARS COMPLE-
TION**

Hollywood, Calif., Feb. 28, 1927 (Pacific Coast News Bureau) — This week, Geo. Seism, who played the brutal half-caste politician in "The Birth of a Nation," begins his portrayal of Simon Legree. The scenes on the Legree plantation between the slaver, Cassy and Uncle Tom carry much of the dramatic weight of the story. It is here that Uncle Tom is beaten to death. Then too, the final scenes between Eliza portrayed by Margarita Fisher who is 13 years of age played "Topsy" in the first "Uncle Tom" screen production, and Geo. Harris, enacted by Arthur Edmund Carew, bring the picture to a powerful and logical conclusion.

Little Eva is portrayed by Virginia Gray, a nine year old child.

Topsy will be portrayed by Mona Ray, a white girl.

Uncle Tom will be portrayed by James B. Lowe, supplanting Charles Gilpin, in the greatest role that has yet been accorded a race man in the history of the cinema. Lowe is a natural, instinctive actor.

Harry Pollard, the Southern director, was born south, his father a Virginian and his mother a Kentuckian

**HOLLYWOOD EGYPTIAN
THEATRE ENGAGES COL-
QUARTETTE FOR "OLD
PROLOGUE**

**Chicago Singers Featured In
Greatest Premier Showing Ev-
er Presented In Hollywood**

Hollywood, Calif. Feb. 25. "Old Ironsides" the greatest cinema picturization of American History since "The Birth of a Nation" opened for a record run recently at Grauman's Hollywood Egyptian Theatre.

In a progogue entitled "100 Years Ago" Sid Grauman, the world's greatest producer of presentation prologues has presented a picture embellishment far superior to anything he has previously done. "100 Years Ago" purports to show a celebration at Philadelphia, the then national capital, on the eve of the launching of the Constitution with President John Adams present. Into the merry-making has been thrown operatic singing by a young vocal prodigy; two ballets, one by tots; choral singing by the Ukrainian choir in their national garb; comic folk songs by "Emporeors of Song" colored quartette, and a final brilliant tableau, "The Birth of the American Flag."

Great Honor

The contracting of the "Emperors of Song" quartette, composed of Wm. S. Hann; Geo. Jones, Jr; Eddie C. Caldwell and T. Graden from Chicago by Sid Grauman is of great signal honor as only artist of rare ability are chosen for Grauman's prologues. George Dewey Washington, Fredia shaw, Dewey Johnson, the Berry Bros. and numerous other colored artists are indebted to Mr. Grauman for their initial start toward fame.

Geo. Godfrey On Screen
"Ironsides" produced for Paramount
 by James Cruze at the enormous ex-

pense of \$2,000,000 is one of the few epic productions of the year. Among its varied list of noted actors including Geo. Bancroft, Wallace Berry, Ester Ralston, Mitchell Lewis and many others, only one colored actor is given screen recognition. He is Geo. Godfrey, the heavyweight boxer generally referred to us as 'The Black Shadow of Lieperville', Protrayed as the ship's cook in this greatest of Paramount productions. Duke Kahanamoku, the famous Hawaiian champion swimmer is also shown in the role of a Tripolitan pirate.

MANAGER TELLS MONEY VALUE OF NEGRO FILMS

Washington Exhibitor Says He Has Been Ahead On All Played

I have been reading the articles in the Herald written by S. H. Dudley, one of our progressive theatrical business men of Washington, and do believe there is a wonderful opportunity for just such an organization as he is outlining and I will be there when the time comes to take some stock in such an organization. Why? I believe in colored pictures.

I have never played one in my life that ~~did not~~ make money with, and I have been in the show business for years. I have been connected with the Howard, Lincoln, Dunbar, Foraker, Hivatha and Broadway theatres of this city.

Bad Ones Made Money

I must say that some of these pictures I played were bad, but made money just the same. So why shouldn't we make money with good colored pictures? I do believe that it would take just such a corporation as Mr. Dudley has carefully planned to make good pictures. I have made it a practice to play every colored picture produced and I want to encourage good colored pictures. I know they will make money for the

producer and the managers of colored theatres. For an example, I played Mr. Dudley's picture, "Easy Money," produced by the Real Picture Corporation of New York City. I picked ONE. The worst month in the year, the worst week in the month, the worst day in the week, and turned hundreds away.

Stood Acid Test

Of course Dudley appeared in person, but I really wanted to test colored pictures and also wanted to see if Dud's popularity was still in existence. I was afraid to book the picture even with his personal appearance, for more than one day, but I have regretted more than once that I did not play it for a solid week or five days anyway, as my overflow would have filled my house for one night and the regular patrons would have taken care of the rest. Not only this picture drew but all colored pictures do business for me, so put them over the same way I do the big white pictures and any other manager can get money with colored pictures by so doing, and I feel that we managers of colored theatres should not only indorse and encourage more and better pictures, but should support and invest in such an organization proposed.

Rufus G. Byers, Mgr.,
Broadway Theatre.

Negro Actors Used In Ten Best Pictures Of The Year

Associated Negro Press

HOLLYWOOD, Cal., Feb. 2.—A leading authority here has compiled a list of the ten great pictures of the year 1928. Most of them will be released in the early spring, the balance not until later in the year. Those in which colored actors are occupying important parts are "The King of Kings," "The Wedding March," "The Rough Riders," "Wings" and a new one by Douglas Fairbanks, yet untitled. The other five are "Oh! Heidelberg," "Resurrection," "The Kid Brother," "The Beloved Vagabond," and a "Mary Pickford" film as yet untitled.

ey Boy Thompson are not only accomplished acrobatic dancers, but masters of comic expression. Praise is due also to Montgomery, with his delicate sense of cadence. Cook is marvelous with his astonishingly supple body, and Rastus Banks, who is not only graceful in everything he does, but acrobatic to the point of defying the laws of physics.

Then there is M. F. Moses, excellent and sensitive singer with a warm and ample voice. As for Miss Maud de Forest, she has a nerve which bowls one over, a voice of bronze, a fine sense of parody, and

have fire in the "bottom," and a laugh on their gleaming teeth. Their abandon offers solace and warmth, to the men of Europe, too cold themselves, too much given to the worshipping of reason.

It is not merely that the Southern Delights are pretty and have imperceptible limbs, but they offer a pleasant contrast to the more pleasing than the deadly uniformity of Anglo-Saxon girls. They sing agreeably, and if not with perfect precision, with an amazing suppleness. Miss Reaves excels in sentimental songs and lends to her voice the tender colors of a Saxophone, while, Roßing and Hon-

Delights," are Miss Reavis, Willie Robins, and Honey Boy Thompson. E. F. Writtes, in the "Suisse," at Franch-Swiss paper of Geneva:

"The Negro is king, and how quickly he has conquered us! A dozen years ago he was virtually unknown in our theatres, but already he has entered with his strange fetishes, America came, (to save Europe, as everyone knows), and departed, leaving us the League of Nations, jazz and the songs of gentlemen of color.

The Negro Revue, offered at the Comedie, is a slight thing, but interpreted wildly, without restraint, by troupe whose members I have

**THE NEGRO IS KING, SAY
FRENCH SWISS PAPERS**

Associated Negro Press
PARIS, France, Dec. 29.—The Negro 48 king in New York, he is king in Paris, and now he has established himself in London, where all the aristocracy has turned out to learn the phenomena of the Charleston and the Black Bottom, and of acrobatics and mimances, says Comedie, a French journal. The principal artists of the color

...and give her body the most amazing movements. What is it, in short, that these Negroes bring us? Frenetic rhythms, not as varied as they seem (for they are based always on syncopation and contre-temps) rhythms languishing and tender, a comedy always leaning toward parody, dances which return invariably to the same steps, varied only by amazing acrobatics. And one feels that in the course of the performance the bag of tricks has been emptied.

"Nevertheless they give us two hours of frank and lively pleasure, the jazz of musicians adroit and spirituals, and a precise and subtle conductor who, without seeming to touch them, lets loose these tempests whose magnificent disorder is an effect of the finest art."

Colored Girl In "Getting Gertie's Garter"

Associated Negro Press
LOS ANGELES, Cal., Apr. 20. — Hazel Jones, who attained considerable prominence a year ago by playing the important speaking part of the Malay girl in Ion Chaney's "The Road to Mandalay" and on whose action an important episode of the plot hinges, recently finished a part in "Gertie's Garter" just released to a downtown picture theatre. Miss Jones has had several good contracts since "The Road to Mandalay" and is much demanded at the various studios.

CARY B. LEWIS IS NAMED MANAGER OF METROPOLITAN

Cary B. Lewis, popular journalist, who had such remarkable success as assistant manager of Ascher Brothers' Metropolitan Theatre as to draw widespread favorable comment from various theatrical magazines of the country, has been appointed manager of the same theatre, being in full charge of this popular south side show. Mr. Lewis, who was recently rendered a monster demonstration on his first anniversary as assistant manager, has been showered with congratulations for his latest achievement. The management, too, has been congratulated for securing such a valuable worker in this house at 47th and South Parkway.

This action on the Ascher Brothers in appointing a colored member on the staff



of management has met with wide approval on the south side. Mr. Lewis started early in life on his journalistic career in the employ of the Louisville Courier-Journal (Daily) newspaper. His last journalistic connection was in the capacity of managing editor of the Chicago Defender. He left the employ of the Defender to enter the business world for himself. Since that time he has acted as the personal representative of Poro College in its extension and publicity work.

Colored Theatre Colony Opens New Home In Cleveland

Art and Originality Prove Dominant Features

CLEVELAND, O., Feb. 24. — The Karamu Theatre, new home of the Gilpin Players, a colony of colored devotees of the theatre of this city who for six years have presented seasonal programs of one-act plays, will open February 24th. It is located in Central avenue near 38th street. Art and originality with the advice and guidance of members of The Cleveland Museum of Art, The Cleveland School of Art, and The Playhouse Theatre, have converted what was once an old pool room into a place of comfort and beauty. Will Feature "Simon, The Cyrenian" At Opening

A group of one-act plays will be presented by The Gilpin Players at the opening, with "Simon, the Cyrenian," by Ridgely Torrence, as the feature. The cast for this play includes, Hazen Mountain Walker, Charles Jackson, Olive Hale, Rozelle Ingram, George Gunn, Arthur Talbot, Fitzhugh Woodford, Arthur Spencer, Elmer Wye, Elmer Cheeks, Dwight Gordon, Herbert Walker, Grace Lomax, Mayme Jackson, Inez Talbot, Naomi Smith, Brownie Woodford, Luburda Ellis, Lena Berry, Haddon Smith, Paul Berry, Albert Heywood, Roman Smith and John Collins.

As a curtain-raiser Dougald McMillan's play, "Off Nag's Head," with the following cast will be presented: Jesse Firso, Marion Smith, Marie Faustina, Pearl Mitchell, and Arthur Talbot. This play will be followed by a comedy by Stuart Walker, called "The Medicine Show," with the following cast; Arthur Spencer, Elmer Cheeks and Paul Berry.

Critics Are Pleased
Critics of the theatre have declared "The Little Karamu Theatre" surprises with its beauty and originality, and one can find nothing with just its character any place else in the world. The Gilpin Players' new home takes its name from the word "Karamu" which comes from the Swahili language, one of the most widely used of the African languages, and means "place of enjoyment and entertainment." Predictions are that The Gilpin Players will have crowded houses at each of the opening performances to be held February 24, 25, and 26, at 8:30 p. m.

"Uncle Tom's Cabin" Film Epic Nears Completion

Tom Has Yet To Be Killed And Eliza To Cross The Ice

(By Geo. Perry)
HOLLYWOOD, CALIF., FEB., (PCNB).—Regardless of the fact that Eliza was left she was forced to forego her famous crossing because of the freakish weather; and "Uncle Tom" has yet to be beaten to death, the \$1,500,000 film picturization of Harriet Beecher Stowe's classic, featuring for the first time in the history of the motion picture, a Negro actor in an epic production, is now entering its final stage of completion.

This week, Geo. Seismann, who played the brutal half-breed politician in the "The Birth of a Nation" begins his portrayal of Simon Legree. The scenes on the large plantation between the slaver, Cassius and Uncle Tom, carry much of the dramatic weight of the story. It is here that Uncle Tom is beaten to death. Then too, the final scenes between Eliza, portrayed by Margarita Fisher, who 13 years ago played "Topsy" in the first "Uncle Tom" screen production, and Geo. Harris, enacted by Arthur Edmund Carew bring the picture to a powerful and logical conclusion.

Untried Actors Featured
Another remarkable feature is the fact that three of the most important roles, those of little Eva, Topsy and Uncle Tom are portrayed by people who had never faced a camera before, other than in an atmospheric role.

Little Eva is portrayed by Virginia Glavin, a nine year old child who has the ethereal beauty and the soul of the tragic little Eva.

Topsy, in all her impish qualities will be portrayed by Mona Ray, a white girl.

Uncle Tom will be portrayed by James B. Lowe, supplanting Charles Gilpin, in the greatest role that has yet been accorded a Negro in the history of the cinema. Lowe is a natural, instinctive actor, of really fine attainments, the possessor of a devout look in his eyes, and all the spiritual qualities that simply could not be expressed by a sophisticated actor.

TIMES-DISPATCH
RICHMOND, VA.

MAY 2 1927

Consult the Negroes First.

IT is wondered if those who contemplate taking part, in any way, in the conversion of the Strand Theater into a negro performer theater for negro audiences have consulted the negroes of Richmond. It should not be necessary to repeat that The Times-Dispatch earnestly hopes Wilmer & Vincent will abandon further consideration of the project, if they have not already abandoned it, for reasons already set out.

These are, briefly, that the project would injure Broad Street values and Broad Street property futures; that the sort of midnight matinee said to be proposed would be harmful to Richmond, industrially and domestically and sociologically; and that the use of the Strand Theater for that purpose would militate against the possibility of Richmond's seeing such meritorious road productions as Richmond's theatergoers should be given opportunity to see. It should not be necessary to repeat this, perhaps; but it is repeated because there must be no imputation that other grounds than the wishes of the better element of negroes are the real grounds for opposition to the alleged plan to convert the Strand Theater into a negro theater.

With that understood, it is wondered again if the negroes of Richmond have been consulted with respect to this plan. And by the negroes of Richmond is meant the substantial negroes of Richmond. For it is from these that support for a negro theater must be expected, if such a theater is to be profitable. Richmond has an irresponsible, more or less reckless, element of negroes as it has an irresponsible, more or less reckless, element of whites. But that element, either of negroes or of whites, is not large enough and not prosperous enough to support a theater. What we call the "better people" keep the theaters open in cities of this size.

And there is every reason to believe the better people among Richmond's negroes would oppose, if they actually do not oppose as yet, the opening of a negro theater on Broad Street—especially under the policy which is said to be planned for the Strand Theater. For one thing, their own property holdings are elsewhere; they are north of Broad Street. They would hardly favor a plan which would prevent a potential advancement of their own property values. For another thing, they themselves would not support the so-called midnight matinees—not only because these late performances would have a bad effect, but because the better people among them keep fairly early hours all the year round. Finally, the better people among our colored people are as keenly desirous of maintaining happy relations with the better people among our white people as are the white people themselves, and they know—regardless of legal and political and judicially upheld rights—that the maintenance of such relations is the only way to

ORIGINAL BOOK REALISM IN MOVIE OF 'UNCLE TOM'

By PAUL GULICK.

UNCLE TOM'S CABIN" is seventy-five years old this Fall. It has played a rôle, in the American theatre as well as the political arena, which has entitled it to certain traditions and prerogatives. That this has fastened upon the various characters in the play certain standardized practices, make-ups and lines is not to be wondered at. "Uncle Tom's Cabin" is, in all probability, the most standardized play and its characters more set in traditional grooves than those of any other theatrical production. Shakespeare's characters are interpreted entirely according to the ideas of the directors, of the actors who play the various rôles and the bank-roll of the producer. But an "Uncle Tom's Cabin" company which attempted to portray Uncle Tom, Eliza, Marks the Lawyer, Simon Legree, Little Eva and Topsy in any other manner than that set down by the long line of "Tom show" experts, would be unthinkable.

When Carl Laemmle and Harry Pollard started to make a moving picture production of "Uncle Tom's Cabin," however, the advantages which the screen holds over the stage struck them as being highly significant. In the first place, the "Uncle Tom" shows had a tremendous amount of mechanical contrivances which, in spite of the highest art of the stage, could never look anything but mechanical, and required the maximum amount of imagination to carry their full tide of conviction. And in the cheaper "Tom shows," these mechanical contrivances themselves had reverted to standard types. The touring companies could purchase at any time an ice scene for Eliza and Little Harry to escape upon, but there was no gainsaying that the ice was really canvas-covered soap boxes while the water was a mechanically pulsating scrim. Nothing of the magnificence of the Mississippi River and little of the charm of the stately Southern plantations could be shown on the stage.

The producers decided at the outset to include in the scenes of "Uncle Tom's Cabin" as much authentic atmosphere of the olden days as it was possible to include in the film. To

accomplish this Mr. Pollard pictured many of the sequences on the original locations or as near to them as it was feasible. He went to the Mississippi River and selected scenes about Natchez and New Orleans which portrayed as faithfully as possible the South of 1852. He was particularly fortunate in finding the old Kate Adams, a steamboat whose lines and general appearance reverted to the period about which Harriet Beecher Stowe wrote.

Uncle Tom's of Yore.

But the greatest surprise which any one who has seen only the stage version of "Uncle Tom's Cabin" will receive on looking at the moving picture which is now playing at the Central Theatre will be the way in which Pollard has unscrambled the standardized characters of the seventy-five-year-old play.

For some reason or other a conviction seems to obtain that Uncle Tom himself is an old man. For stage purposes, his age came about naturally. There is nothing in Harriet Beecher Stowe's book to indicate that he was an old man during the dramatic scenes which were woven about him and his well-known cabin. It is also highly probable that the first men who played the rôle played it as Harry Pollard has cast it. One of the first characteristics of Uncle Tom was the tendency of players to act in this rôle until they grew too old to play in any other rôles. As the men like Green C. Germon and George Kunkel, the first Uncle Toms, grew old in their parts, audiences gradually became accustomed to associating feebleness and age with the rôle. Then, too, the piety, gentleness and non-resistance of the character went very well with gray hair and stooped shoulders, and the appearance of helplessness made Uncle Tom seem more pathetic and consequently more satisfactory from the troupers' viewpoint. It gave these old Tom show actors more of an opportunity to create sympathy for the character. So that, as the younger Toms replaced the veterans, they themselves assumed tottering age and curly white hair, as much in imitation of those who had created the rôles as because of the added dramatic appeal which such age invariably evoked

from the audiences. David Scott, when he played Uncle Tom, was in his early twenties, yet his Uncle Tom was an old man of seventy.

Harry Pollard, in casting robust 40-year-old James B. Lowe for this rôle, has violated the theatrical tradition of Uncle Tom, but he gained a conformity with the original story.

The case of Simon Legree also presents an amusing situation. When Harriet Beecher Stowe wrote her novel it was frankly a piece of propaganda, not so much designed to inflame the North against slavery as to persuade the South gently, logically, humanly, that the institution of slavery was a cruel, inhuman and noxious one. So she made Simon Legree a product of the North and devised a vague but essential reason for his villainy. But when the play producers took her dramatic material in hand they were in no way concerned with Harriet Beecher Stowe's high-minded purpose. To them Simon Legree was a Southern plantation owner.

It chanced that the author of the play knew little about the South, had never been further South than St. Louis, and neither had the actor who portrayed the rôle of Legree in the original cast, N. B. Clark. So they devised what they considered a typical Southern plantation owner's costume and characterization, seasoned with the theatrical trappings of villainy, horse-tail mustache, beetling brows, hip boots, huge hat and all, and this became the standard label for Simon Legree, and not only Simon, but also for virtually all of the line of Jack Daltons and assorted villains who have tramped over the melodramatic stage since Simon Legree's first startling performance. It was not until William A. Brady's huge, elaborate revival of "Uncle Tom's Cabin" at the Academy of Music in 1901 that an actor had the temerity to deviate from this standardized make-up and characterization. Theodore Roberts, who played the rôle in that production opposite Wilton Lackaye as Uncle Tom, wore Yankee chin whiskers. He used all of the other Southern trappings, however.

Topsy's Comedy Relief.

George Siegmann, who portrays the rôle of Simon Legree in the moving picture version of "Uncle Tom's Cabin," showed Harry Pollard nineteen different kinds of make-up before Pollard was satisfied with his Simon Legree.

Every stage production needs comedy relief, and in "Uncle Tom's Cabin" this was supplied most liberally by Marks the Lawyer and by Topsy. Topsy is portrayed in the film by Mona Ray in much the same manner as in the stage versions. Only her wickedness has to be taken more for granted than anything else, because the scenes showing how really wicked she was have been left on the cutting room floor, together with thousands and thousands of feet of character building which could not be jammed into the twelve-reel version.

Lawyer Marks had to be toned down considerably for the reality which the screen demands. In the stage version he was always depicted riding on a burro, his feet almost touching the ground, carrying a huge umbrella; and one of the biggest laughs in the play was produced by the wallet which he opened up in the manner of an accordion. In Harry Pollard's film version Lawyer Marks, while, to a certain extent, serving the purpose of comedy relief, is an essential part of the dramatic plot and as such is made to act and look what he really was—a scheming, cowardly, pettifogging lawyer engaged in the apprehension and recovery of runaway slaves. The exaggerated clowning which accompanied a Lawyer Marks performance on the stage had to be toned down.

New Idea of Characters.

One of the devices which George L. Aiken used to create sympathy for his characters was to make George Harris, the slave, Eliza, his sweetheart, and Cassie almost white. But, in addition to that, he made them all talk and act in a far more educated and highfalutin manner than any of the other characters—even the plantation owners themselves. Naturally this never was any part of Harriet Beecher Stowe's book or purpose. And in Harry Pollard's transcription of the play these characters, while retaining the lightness of skin which Mr. Aiken accorded them, reverted to the human actions, language and deportment of the better-class slaves.

In almost every particular Pollard has carefully eliminated the traditional standardizations that have made "Uncle Tom's Cabin" characters a separate and distinct department of American drama. They were known in every booking office and in every theatre as "Tom Show" actors. He has depicted them as they appealed to him after a deep study of Mrs. Stowe's book.

Negro Film Stars Will Be Featured

(By The Associated Negro Press)

Cincinnati, Ohio.—The Eureka Film Corporation is the latest addition to the ranks of motion picture producers. The company will specialize in the making of high class photoplays, using in the leading and principal parts Negro actors and actresses.

Their earliest efforts will be devoted to the making of Western plays. In these thrilling and stirring characterizations they will have the services of two Negro cowboys, who excel any of the present screen stars in horsemanship and western tactics. It is the purpose to surround these two men with an able and efficient group of white actors, and by degrees through the medium of a school for development, establish an entire company of Negroes for the purpose of future production. A site near Albuquerque, New Mexico, has been secured upon which their studio will be built. This site was selected because of its perfect setting for the making of Western photoplays. Later it is proposed to establish a studio at Cincinnati, where a full line of melodramatic and comedy pictures will be produced. The entire staff of the Eureka Film Corporation is made up of men thoroughly versed in all branches of the industry and productions equalling the best offerings now available will be produced and distributed.

The financing of the company's affairs is being done by H. R. George & Company of New York. It was only after much painstaking investigation that Mr. George agreed to undertake this task, and his acceptance is equivalent to a guarantee for success.

New Film Company to Feature Negroes

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NEW COMPANY WILL PRODUCE NEGRO FILMS

**Announce Progr'm, 26 News
Reels, 12 Comedies and
Six Features A Year**

With the formation of a new company known as the Famous Artists Corporation of America, organized for the purpose of producing all-star Negro pictures exclusively, a new note in motion picture production has been sounded, for this new company will not only produce features and comedies using all-star Negro talent but news weeklies as well. These news pictures will cover events of Negro interest all over the world, a thing hitherto never attempted by producers of pictures.

Recognizing the real need for an organization that can furnish exhibitors of Negro pictures with features, comedies and news reels devoted exclusively to Negroes, Famous Artists Corporation have built an organization fully equipped to supply this great demand regularly instead of promiscuously as has previously been the case.

Annual Releases

Reliable men behind a reliable organization will carry out the policy of the company to supply exhibitors annually with six features, twelve comedies and twenty-six news reels, all devoted exclusively to Negro interests, guaranteeing at the same time that all releases will be on time.

The company is backed by such men as Albert A. Millman, president,

who has been in the motion picture business since 1911, and is thoroughly familiar with every phase and others as well known pictures.

Offense To Any Race On List Of Movie 'Don'ts'

"Don't include any scene or title offensive to any race" will be one of the "don'ts" included in the new movie code of the Motion Picture Producers and Distributors of America if the resolution of Louis B. Mayer, offered at the opening session of the trade practice conference called by the Federal Trade Commission is approved.

This resolution, which also contains a list of "don'ts" intended to raise the standard of the cinema, has already the backing of 45 companies and it is believed will have a wide influence on the future of the screen productions.

Nudity Banned

Among the other "don'ts" on the list is the portrayal of nudity. The highly spiced sex drama in the future will not include eye-fuls of scantily dressed women, it is said.

Ridicule of the clergy will also come under the ban and picture producers will be asked to have special care in portrayal of thefts, robbery, safe cracking and dynamiting of trains, mines and buildings, lest it quicken the tendencies of the criminally minded.

A deeper insight into the wide influence of the movies in developing standards as well as a regard for the weaker members of the human family, is said to have prompted the resolution. If the movies are made safe for the weaker men and women, a large number of whom attend, they will be alright for the normal population, it is pointed out.

Theaters-1927

Picture Films, etc.

LOWE GOING TO FRANCE

WEALTHY WHITE HOLLYWOOD COUPLE FETE "UNCLE TOM" —MANY NOTABLES OF ALL NATIONS BID FAREWELL TO JAMES B. LOWE, WHO WILL GO TO LEGION CONVENTION IN PARIS

Hollywood, Calif., Aug. 23, 1927. (Pacific Coast News Bureau)—Dr. and Mrs. M. C. Mott-Smith, prominent in local society circles, gave a farewell party at their palatial home in the hills last Friday night for James B. Lowe, who plays the title role in "Uncle Tom's Cabin," the Universal Studio screen classic. Mr. Lowe left Saturday for points east and the American Legion Convention in Paris. Sharing honors with Mr. Lowe were: Mr. Jimmie Smith, his manager; Mr. Stanley, local film director, and herself a gifted singer; Mayme Lowe-Payne, sister of the actor, nad herself a gifted singer; Madame Numba, Japanese Grand Opera star, in native costume, Mr. Emil Kosá, well known Austrian artist; Mrs. E. Blackmore, dramatist whose new play, "White Justice" will soon be produced; Mr. Garland Anderson, author of "Appearances" and many others.

Mack Sennett's
Newest Beauty
Is Race Girl
HOLLYWOOD, Calif. (By P. C. N.)—A contract that will take "through" the entire picture has been awarded Miss Daisy Buford, now appearing as a bathing beauty in a Mack Sennett comedy being directed by Eddie Cline. It was the Mack Sennett comedies that made the bathing beauty

famous and developed Gloria Swanson and several other stars. Miss Buford is really a brown skin beauty and after but a year in pictures is rapidly nearing the top. The picture is as yet untitled.

SEP 1 1927

FEW COLORED PLAYERS USED IN FILM STUDIOS

Few negroes have a hankering to act in the movies, according to the operator of a film casting agency at Hollywood, California.

There are about a hundred negroes working more or less regularly in the pictures, and their screen income is so moderate that nearly all of them do outside work.

Paradoxically, negro extras seldom are paid as little as the lowest-paid white extras. Their minimum is usually \$7.50 a day, as against the \$5 frequently paid white players. They average fewer days of work a week, and as for the more important roles virtually all negro character parts have been played by white actors.

The casting of James Lowe, negro in the role of Uncle Tom in a screen version of "Uncle Tom's Cabin" is regarded by other actors of his race as the first real "break" a negro film player has had since motion pictures were invented. There have been a few independent all-negro productions (six of them in the Hollywood area since 1915), but lack of an effective nation-wide releasing organization has limited such films to a small public.

The negro players are optimistic over reports that Paramount is considering using negro actors in a picture starring Emil Jannings, German character actor, as a cannibal king; that Metro-Goldwin-Mayer has a negro war comedy in prospect; that DeMille will produce "Porgy" and that Universal will screen Octavus Roy Cohen's negro stories.

Uncle Tom's Cabin Is A Fine Production

LOS ANGELES, Cal., June 8.—Last fall when we were on the Mississippi shooting river sequences for "Uncle Tom's Cabin," it took us quite a while to secure our Negro extras, and after all our care when we landed at Helena, Ark., with the "Kate Adams," last of the mighty side wheelers of Memphis, we found we lacked one Negro woman for the

slave gang. Harry Pollard, director of the Harriet Beecher Stowe classic related the other day.

"One of our crew started around and came back with an aged crone who agreed to accompany us. She was taken to the wardrobe barge which was lashed alongside and fitted out with the habiliments of the period. Then she was sent to the lowest deck where the cameras were set for the start of the show. Stepping gingerly among the cattle and sheep and other barnyard animals used for atmosphere she entered the enclosure, looked quickly around, threw up her hands, gave vent to a piercing shriek and fainted dead away. Alarmed, we sent for the first-aid man and when she revived, she sat up. My amazement was supreme when I learned that she thought slavery had returned.

Motion Picture Talent Organize--Williams Head

(By The Associated Negro Press)

Los Angeles, Cal., June 5.—For the purpose of improving present conditions and establishing among the colored screen talent at Los Angeles an atmosphere of satisfaction and contentment, the following named actors and actresses formed the "Erosian Club": Messrs. G. Van Brunt, R. Frazier, J. Armstrong, E. Brown, L. Lamar, Charles Moore, B. Smith, E. E. Brown, E. Reynolds, B. Kyle, J. Turner, E. King, J. H. Burlish, M. Walls, and Mesdames Ida Stone, Ada Penn, Alice Nichol, Carrie Campbell, Betty Smith and Minnie Bellamy.

By unanimous choice, Mr. Spencer Williams was elected president, casting director, and general manager. The secretary and treasurer to be selected at a special meeting scheduled

"Farina" Performs Before His Real Mother In "Keep Smiling"

CULVER CITY, CAL., June 30.—(Pacific Coast News Bureau.)—For the first time in his youthful screen career "Farina" does his stuff before his honest to goodness mother, who is cast as his film mother in the latest "Our Gang" comedy, "Keep Smiling."

Viewing his own work at a preview of the picture at a Glendale theater recently "Farina" was so overcome by the reality of the poverty stricken creature with many trials and tribulations as portrayed by Mrs. Hoskins that he broke down and burst into loud weeping.

INSULTED RACES START WAR TO SUPPRESS VULGAR CARICATURES ON SCREEN

By GEORGE PERRY

HOLLYWOOD, CAL., Sept. 1.—(Pacific Coast News Bureau.)—Ever since David Wark Griffith's "Birth of a Nation" reaped millions in profits through publicity in the nation's press derived through protests, legal and otherwise, of black Americans who considered the portrayal on the screen of the crimes

of the ante-bellum days an insult and humiliating to the Negro of today, various producers have at various times attempted to capitalize on an inferior production by injecting offense to some racial group.

Mexico and South America governments have been particularly severe in ruling out of their market pictures that offend the Latins, such as "Somewhere in Sonora," "The Bad Man" and "One Week of Love," all of which had to tone down their Mexican heavies before being admitted. Rex Ingram's "Mare Nostrum" offended the Germans and Britons are regular complainants about portrayal of English characters.

Following the World War spectacle photoplay with 5,000 men from the ranks of the unemployed army of Germany was filmed near Berlin by the German organization of the Famous Players-Lasky organization. It was a battle between Egyptians and Ethiopians in the time of the Pharaohs in the production of "A Daughter of the Pharaohs." Because of the propaganda inserted dealing with the question of the use of Negro troops in the zone of allied troop occupation, the German censorship officials suppressed the film forbidding exhibition at home or abroad because as they declared the incidents in reference to the African troops "were too far off color."

Even the wonderful Biblical production of DeMille's "King of Kings," created a commotion among the Jewish people and now comes the Irish protest against the "Callahans and the Murphys." Following kicks raised by the Kansas City and Buffalo Hibernians, the Los Angeles Council of the American Association for the Recognition of the Irish Republic sends in the following resolution of protest:

"Whereas, There has lately been produced in Los Angeles, by Metro-Goldwyn-Mayer Corporation, a moving picture entitled "The Callahans

and the Murphys," and

"Whereas, Said picture is a gross insult and vile caricature of the Irish race in Los Angeles and throughout America, not only by vulgar exhibitions of crude slapstick, ignorantly described as Irish humor, but more so by the implication that nothing gentle, refined or cultured exists in the Irish character; be it therefore,

"Resolved, That we vigorously protest against this low and vulgar picture and demand that further exhibitions thereof be forthwith stopped, and we hereby call upon members of our race and blood everywhere and upon lovers of decency and fair play to take effective steps to suppress this species of cheap entertainment and to demonstrate to the producers thereof that a proud and high-minded people will not tolerate that type of theatrical fifth, a type which passed out of public entertainment more than a generation ago.

"Unanimously adopted by the American Association for the Recognition of the Irish Republic, Los Angeles Branch.

Frank J. Barry, Peter W. Murray, Mary Crosson, Mollie Barry, committee.

Theaters - 1928

Picture, Films, etc.

MICHEAUX'S PICTURE

Oscar Micheaux's latest contribution to the screen, "The Wages of Sin," an adaptation from the story, "Anas Jefferson Lee," with an all-star cast, tells the story of two brothers who meet shortly after the opening of the story, when the older Winston Le Jaune goes home to bury his mother. His elder sister when they are alone delivers the mother's dying message, which was for him to bear with the younger brother, J. Lee, who has already been shown while they were soldiering together in France to be a coward.

Accordingly, after returning to his office in the city, he sends for his brother and gives him a job. Winston is a motion picture producer and shortly after J. Lee arrives he begins to steal the company's money, which he spends on women in cabarets and on wild parties. Soon Winston finds his company in financial needs and is compelled to go away repeatedly to raise funds to carry on. On one of these trips he meets a girl with whom he falls in love. About to marry, she suddenly disappears. Unable to find her, Le Jaune later in Chicago meets his brother, whom he had finally discharged.

In a weak moment he reinstates him. In the beginning J. Lee had only crippled the firm by his thefts, but once reinstated he sets out to wreck it, and succeeds, betraying his brother in the meanwhile. At this point the story takes an unexpected turn, a new and unusual character enters the picture, and the activities that follow add thrills and the heroism is of an unusual nature, bringing to story to a logical and happy climax that should please everybody who chances to see it. "The Wages of Sin" is an improvement over the usual photoplay of this character and a long step forward in the production of racial photoplays.

GILPIN TO FEATURE

IN FOX FILM

Chas. Gilpin, famous actor, has been engaged to the Fox film Co. for the old man part in their new picture, "Deep River." Mr. Gilpin arrived last week and has been busy with the directors in planning for the new production. "Ten Nights in a Bar Room," in which Mr. Gilpin recently starred, is now being produced at the Rosebud Theater.

NEGRO FILMS GAINING FIELD OF THEIR OWN

Three Pictures Now In Making on West Coast.

BY ROSALIND SHAFFER.

Chicago Tribune Press Service.

HOLLYWOOD, Cal., Dec. 8.—Negro films are becoming a field in themselves in Hollywood. The popularity of the negro plays and dances and musicians that originated in New York some few seasons ago is finding a niche in film production although the limited scope of subject matter in films will preclude any screen Lula Belles.

Among the film dramas now in production with all colored casts are King Vidor's "Hallelujah," being made by Metro-Gwynn-Mayer; Christie Paramount's "Octavus Roy Cohn story," "The Melancholy Dame," which concerns itself with darktown Birmingham, and William Fox's production "Hearts in Dixie."

Universal is completing "Show Boat," which while not all negro by any means, contains much of negro music and characterization. The Paramount Christie comedy has in its cast Evelyn Preer, said by David Belasco to be the best colored actress in the country, who understudied Lenore Ulric in "Lula Belle," and played the lead herself in Lyle and Miller's "Rang Tang."

Hollywood casting offices have a wealth of negro talent to draw from locally, due to the existence of the Lafayette Players, a negro stock company, which plays all the season at successes, white or black, but with all colored casts.

The Los Angeles Lafayette Players are so renowned that they have been obliged to set aside stipulated performances every week for wholly white audiences.

The vaudeville circuits are another fruitful source of talent drawn on and film casting offices have been quick to seize the best colored actors to incorporate in their casts.

Folks that get dewy-eyed over Dixie and the thought of mint juleps and colored mammys are due for something of a treat when "Hearts in Dixie" arrives on the talking screen. The entire cast is negro and all the songs, of which there are plenty, are authentic negro melodies of the period prior to 1870.

A large company left the Fox studio this week to make scenes in the cotton fields around Bakersfield, Cal. A chorus of thirty-five voices selected from the best colored talent on the coast will sing the songs of the cotton pickers as they work in the fields.

"All the jokes I ever heard about negroes concerned a negro named Rastus. I was goaded into writing 'Hearts in Dixie' to prove that a story of negro life did not include a Rastus. All the years I

lived in the south in Charleston and in Virginia as well, I never knew a single negro named Rastus."

Thus spake Walter Weems, author of the story. It is a marked departure in its treatment of its subject, the colored worker. It does not glorify nor sentimentalize the black man, nor does it carry any strife between white and black. It is a story of the negro as he really was after he became politically free, but remained bound by his own limitations.

The story concerns an old negro laborer who was wise enough to see the futility of the voodooism and howling revival religion of his race and who groped to find the answer to puzzling problems of ignorance, superstition and indolence that surrounded the post-war negro.

He saves enough money out of his wages to send his youngest child, a boy, north to get the schooling that means a chance for him. The old man realizes that by so doing he is separating himself forever from the boy who will outgrow the ignorance and squalor of his childhood home, but he feels that it is the only way to give the boy his chance. The story ends with the boy going blithely north on the river steamboat leaving the broken old man behind.

The sound part of the picture will include music, singing and dialogue. This is the first picture in which the sound is made with the scenes, not later. There is no accompanying orchestra.

There will be a colored wedding, a barbecue and scenes on the levee and on the deck of the river steamboat. The boat is one with the boiler on deck and it is equipped with a whistle and bell brought from New Orleans that were used 50 years ago on a river boat.

Instrumental music is furnished by the actors with banjos, jew's harps, jugs, musical gourd and such instruments. Spirituals, comic songs, lullabys and songs will make up the vocal offerings.

Charles Gilpin, of Emperor John's fame has the leading role, assisted by a colored cast including Eugene Jackson, Step-In Fecht, Bernice Pilot, Gertrude Howard, Jack Williams and Madame Jule Te Wan, a voodoo woman. Apul Sloan, who is directing the picture says the subject matter of the story was so serious and pathetic that he was worried about how he was going to get in some comedy relief. But as soon as the cast gathered on the set the comedy took care of itself, even to a man making a prop cart all to smother.

WESTERN PREMIER SHOWING FAMOUS C. S. GILPIN FILM

The Rosebud Theater shows "Ten Nights in a Bar Room," famous story of international history, featuring the

separated race. This Charles Gilpin of "Emperor John" fame. Manager Jules Wolf, books colored progress, feeling over the fact that his popular theater was chosen for the western premiere of this wonderful film. Supporting Mr. Gilpin is the greatest assemblage of race artists yet appearing in any motion picture. Such players as Harry Henderson, Lawrence Chenault, William Clayton, Arline Mickey and Ethel Smith, all of whom appeared in the recent picture shown at the Rosebud, "A Prince of His Race." "Ten Nights in a Bar Room" is a picture that should please everyone. It has pathos, humor, comedy. Mother love is the dominant feature of the story. Don't miss it.

TIMES
EL PASO, TEX.

DEC 14 1928

Negro Movie Actors.

News comes from Hollywood that negro films are becoming a field in themselves on the west coast. While Octavus Roy Cohen organized Midnight Pictures, Inc., in his Saturday Evening Post stories several years ago, the all negro cast for the movies has made little progress until recently.

As portrayer of southern stories, the negro is an excellent actor, and this is not confined to the Uncle Tom or Rastus type, either.

The spirituals of the negro are a real contribution to music and no doubt the negro, if left to himself, will devise something worthy in the films.

FROM BROADWAY TO HOLLYWOOD

HAVING "arrived" on Broadway, the Negro is now taking Hollywood by storm. Three films with entirely Negro casts are now in preparation and will shortly be released. Negroes have already starred in talking pictures and it is rumored that a great future lies before them in that field because their voices register better, as a rule, than the nasal tones of the Caucasian brother.

This is encouraging, even though a brief synopsis of the films in preparation reveals them as just the sort of thing one would imagine white people would produce with Negro casts. There are the usual plantation scenes, Negro slums and shouting of the spirituals. This is to be expected in the beginning. It was so on the legitimate stage. Later on, however, we can confidently expect something more to our liking. The cinema is a great educator and it is probable that our entrance into the field may mark a definite change in racial relations. At least we hope so. At any rate it widens our field of employment and brings more money to the group—and we need money.

Local Color Abounds In Vidor's Photoplay "Hallelujah," Now Being Shot in Tri-States



"On Location." Left to right: King Vidor, Mrs. R. E. Lee Wilson, Jr., Mrs. R. E. Lee Wilson, Sr., R. E. Lee Wilson, Jr. The background is one of R. E. Lee Wilson's cotton fields in Mississippi County, Ark., one of Mr. Vidor's locations for "Hallelujah."

Commercial Appeal
BY RAY BEALL.

Locations in three states are being used by King Vidor in filming his all-negro picture, "Hallelujah" for Metro-Goldwyn-Mayer. The famous director of "The Big Parade" and his staff of cameramen and technicians are making their headquarters at Hotel Peabody, and have already filmed many scenes in and around Memphis.

Among the locations in this vicinity that have been used for backgrounds for the film are the Lee Wilson plantation at Wilson, Ark., the Dabbs Brothers Plantation near Hurlbert, the F. R. Wright place, near Hernando, Miss., and Beale Street and other negro sections of Memphis.

Entire City Used In Picture.

When Mr. Vidor finally sold the idea of making a picture portraying the negro, to the Metro-Goldwyn-Mayer executives, he immediately decided to film the picture near Memphis. Being a southerner, he realized that in the heart of the south he would find the negro his true self. His selection of the tri-state section was well justified as the locations he has already used reveal the negro living in the environment that he is accustomed to and loves so well. Then, too, the

story of "Hallelujah," which is an original one, written by Vidor, called for many backgrounds of cotton fields with the show white staple ready to be picked, for the cotton picking sequences. His search for such locations ended after he made several motor trips around Memphis immediately after his arrival here.

At Wilson, the entire town and plantation was placed at his disposal by its owner, R. E. Lee Wilson, Sr. Many of the cotton picking scenes were made on the Wilson Plantation in the particular acreage which the Wilson interests are experimenting and developing the famous "Wilson Big Boll" cotton. Valuable technical direction was furnished Vidor during the filming of these scenes by R. E. Lee Wil-

son, Jr., and the plantation's cotton expert, M. W. H. Collins. The visit of the "Hallelujah" unit to Wilson, this week was the occasion of almost a general holiday as everyone living in that vicinity gathered en masse to see Vidor and the company at work.

Hospitality At Its Best.

The southern hospitality was displayed by the Wilsons and their fellow townsmen to the entire unit. The time spent on this location will long be remembered by the noted director and his staff.

The Dabbs Brothers Plantation at Ten Mile Bayou, near Hurlbert, Ark., furnished the location for other cotton field scenes and the negro dwelling of the colored family portrayed in the picture. It was here that Vidor found a typical negro cabin with its adjacent barn and shacks, that will be seen many times when his unusual effort for the screen is exhibited in the leading theaters throughout the country.

The cotton ginning scenes were made at one of the five gins on the F. W. Wright place, near Hernando, Miss. Vidor for the first time, captured for the screen the process of ginning and baling cotton. This operation when viewed by theater goers will be unusually effective and is in no sense a strict educational view of the process as he has woven story interest into this sequence.

As in the case of filming the scenes at Wilson, the services of Mr. Wright as a technical adviser, were commandeered by the director in order that this particular sequence be authentic and natural in every detail.

Other scenes where urban backgrounds were necessary were made in the negro section of Memphis. The sawmill sequence was made at the Memphis Band Mill. Beale Street will also come in for its share of glory before the picture is completed.

Memphis Negroes In Film.

Vidor feels that he is fortunate that he is able to film all of the exterior scenes in and around Memphis, and is of the opinion that in no other section could he found locations typifying the spirit of the picture. He has experienced but few difficulties, among which are the transporting the members of the unit by ferry across the river to Arkansas. This occasions a delay and hampers their efforts to secure a full day of sunshine, which is so precious and essential in the making of a motion picture which has many exterior scenes. Several bad weather breaks occasioned by recent rains have made it necessary for the company to remain idle because of the lack of sunshine.

There are many who feel that King Vidor has quite a task in portraying the real and simple story of the negro which he is striving for in "Hallelujah" but those of his staff who are intimate with him feel that if such a story can be told successfully for the screen, Vidor can do it. They will cite you two very good reasons for their assumption; first, that he was born in the south, at Galveston, Texas, and he knows the negro from a southern-

ers' viewpoint; second, that he has the ability to tell a screen story in a more simple and realistic manner than any other director in the business.

All of the members of "Hallelujah" are negroes and by coincidence everyone of them are southern born. None have ever faced a camera before, although several have had stage experience. Three Memphis negroes have important roles in the picture and are well known to both white and colored people of this city. They are "Half Pint" and "Gin Rickey," the two little negro minstrels, who have danced and sung on practically every street corner here, and Jim Jackson, the famous Beale Street troubadour, who is nationally known as a phonograph record artist.

"Hallelujah" will be a sound picture with Movietone accompaniment. Many of the famous old negro spirituals and ballads that are so well known to music lovers the world over will be sung by the cast and recorded on Movietone. There will also be dialogue sequences by the important principals.

There are many people who are of the opinion that such a picture will not receive a cordial reception by the white people of the south, but we are one that is inclined to differ and can express our thoughts better by using Vidor's own words regarding the public's reception of the picture. He says: "Show me a southerner who is not amused and interested in the negro as we know him in the south." "Hallelujah" will be such a portrayal of the negro. And ladies and gentlemen, it will be the secret of the picture's success.

Theaters-1928

Picture Films, etc.

NEGRO FILM FIRM NUMBERS ATLANTAN IN OFFICIAL LIST

Cincinnati, May 4.—(P)—Organization of the Eureka Film corporation for the production of negro cinemas, was announced here today by Dr. Thomas V. Fitzpatrick, Cincinnati, president.

The Eureka organization was incorporated under the laws of Delaware 15 months ago with initial capital of \$500,000 and has acquired a 28-acre studio site in Cincinnati and a 30-acre tract at Albuquerque, N. M., Ted J. Bevis, Los Angeles, production manager, said.

Dr. Fitzpatrick, wealthy Cincinnati physician, said he entered the project largely through a philanthropic interest in elevating the negro from his "time worn roles of clown or vaudal in the present cinema."

R. A. Schuler, Atlanta, Ga., is vice president and general manager.

Two negro representatives on the board are W. J. Brown, Cincinnati, editor and writer, and A. A. Schomburg, N. Y., authority on negro literature.

Most of the stock, which may be issued as 500,000 shares, is expected to be sold to negroes, Dr. Fitzpatrick said.

Plans Completed For Negro Theater

Erection of a new \$200,000 theater for negroes at 26 North Lawrence Street will begin at once, owners of the Pekin Theater announced yesterday. The contract has been awarded to the Brothers Construction Company while Okel and Cooper are architects.

Other than the theater proper, which will have a seating capacity of 1,200, there is to be a social hall with a capacity of 1,500. The structure will front 100 feet on Lawrence Street, will have a depth of 100 feet and 100 feet on Monroe Street. This is to be done by building in the rear of and including the present Pekin Theater.

The building will also include four modern stores on Lawrence Street and three on Monroe. The lobby of the theater will be on Lawrence Street. According to the owners the structure will be one of the most beautiful and modern of its kind in the South.

Launch Film Company Worth A Half Million

CINCINNATI.—Announcing his purpose to elevate the Negro from his "time worn" roles of clown or vaudal in the present cinema, Dr. Thomas V. Fitzpatrick, white, announced Friday the organization of the Eureka Film Corporation of which he is president.

The film, incorporated under the laws of Delaware 15 months ago with a capital of a half million, has a 28-acre studio site in Cincinnati and a 30-acre tract at Albuquerque, N. M.

HARLEM CABARETS IN LON CHANEY FILM

"Man Of Thousand Faces" To
Appear On Royal Screen In
"The Big City"

PLAY TO RUN WEEK
Star Plays Role Of Gangster
In Underworld Expose

Harlem's cabarets, with their colorful throngs of mixed patrons, their colorful dancers will be seen at the Royal all next week in "The Big City," with Lon Chaney heading the cast.

Scores of race actors color the production with their dances in a scene which faithfully depicts the night clubs of Harlem. The Creole belle in the Black Bottom Cabaret are to be seen in a special "hot" number. Another of the dance features is that of the headless dancers.

Portrays Underworld
In the new picture Chaney plays a gangster leader in a vivid mystery story of New York night life, laid in night clubs, and in mysterious underworld haunts. He plays a gangster ruler, with James Murray as his assistant and Marceline Day as the heroine, a woman who is meshed in one of the gang's plots.

Chaney actually added several inches to his height—merely by applying the principal of the illusion to his clothes. No other method was used.

Every suit Chaney wore in the new picture was of striped material, with stripes running vertically, and by so cutting the clothes that these stripes made certain angles the effect of height was created. The effect was startling.

While studying the role for the photoplay, Chaney learned much of the slang of the underworld. He believed that knowledge of this oddest language in the world was necessary for a sympathetic portrayal of the character of Chuck Collins in this mystery tale.

For instance, he explains, a safe is a "keister," and opening one is "cracking a keister." A "rod" is a revolver; to carry one is to "pack a rod." Nitro-glycerin is known as "soup"; a safecracker as a "peterman." A gangster's sweetheart is his "moll." If she helps him in crimes she is a "gun moll"; a uniformed policeman is a "fatty" or "harness bull" and a detective a "dick." A diamond is known as "ice" or a "rock"; a pickpocket as a "dip"; a lawyer is a crook's "mouthpiece" and to be in jail is to be "in stir."

Wealthy Crooks
Gangsters love diamonds. That is the reason why Chaney wears a collection of the brilliant gems in the film while in private life he wears none. The reason for the liking is that the stones can be turned into ready cash when a crook wishes to make a getaway.

In the matter of dressing, the ladies may be able to get a few tips on the styles for this summer. Marceline Day and Betty Compson are to be seen in some striking costumes as they appear in their roles.

Oscar Micheaux's Brother Is Director

Swan H. Micheaux Filming
His Own Pictures Now

By FLOYD J. CALVIN
DURHAM, N. C., May 3.—At the Tavern dining room in Durham I happened up on Swan Emerson Michaux, vice president and general manager of the Dunbar Film Corporation, 440 Lenox avenue, New York City, and was told he is not connected with his brother, Oscar Michaux any more, but is filming his own pictures. He was in Durham securing a booking for "The Midnight Ace," his first picture, which was started March 1, and completed April 1, and is being released April 30. The picture, seven reels long, cost \$8,000 and Stars A. B. DeComethaire, Mabel Kalley, William Edmondson, Susie Sutton and Walter Cornick. It was filmed in the Warner Brothers studios in Brooklyn. Fifteen people were in the cast, five of whom were white.

Young Michaux has interested white capital in his project to the extent of \$10,000, the capitalization of his company. Peter Fiker, white, is president, and Bertha Elwald, white, is secretary and treasurer. John H. Wade is director. Michaux's work is booking, buying and supervising production. His next picture will be "The Champion's Protege," which he will begin filming May 15. The same cast will be used as in the "Midnight Ace," except Edmondson. The picture will cost \$10,000.

Michaux was born in Metropolis, Ill., and educated at Great Bend, Kan. He has been in the motion picture business nine years as distributing manager and supervisor. He was with his brother, Oscar, eight years in the Michaux Film Corporation, and one year as manager of imported films of the Agfa Raw Film Corporation of Berlin, Germany, with an office at 729 Seventh avenue, New York. He left his brother, March 1, 1927. They are the only colored men producing motion pictures.

Young Michaux, only 33, has already secured bookings for his picture in Philadelphia, Baltimore, Washington, Richmond, Norfolk, Newport News, Lanville, Roanoke, Winston-Salem, Greensboro and Dur-

ham. He has yet to cover Kentucky, Michigan, Tennessee, Ohio, Indiana, Illinois, Missouri, Kansas, Oklahoma, Texas, Louisiana, Arkansas, Mississippi, Florida, Alabama, Georgia and South Carolina. He will cover 12,000 miles in booking the film.

MANY EMPLOYED IN MOVIELAND

Highest Salaried Women
Not Always Screen
Actresses

Actresses get so much attention in all that is printed about Hollywood that they overshadow the thousands of women whose work keeps the wheels of the movies moving, but whose faces never appear on the screen.

Acting for the screen really is but one of half a hundred occupations followed by women in the motion picture industry. And only in certain cases is it the best part of the work to be had.

As yet there are very few women directors. Dorothy Darnay, at Paramount; Lois Weber, at DeMille, and Elizabeth Pickett, at Fox, are about the only active, eminent directors. But there are numerous highly-paid women screen writers. For instance, Frances Marion, Jessie MacPherson and Bess Meredyth.

In "Big Money" Class
Miss Meredyth, incidentally, formerly acted for the screen, but it was writing for the screen that put her in the "big money" class. Another former actress, Charlotte Woods, is the high-salaried secretary of Hunt Stromberg, producer. She says she earns more as a secretary now than she ever averaged as a screen actress.

Hundreds of women earn comfortable livings, if not high salaries, as costume designers, set dressers, set musicians, hairdressers, librarians in research departments, milliners, drapers, scenario department readers, script clerks and cutters. Every studio also has, of course, as many stenographers, telephone operators and office girls as one would find in any business establishment of similar size.

Lack Needle Workers
The most truly feminine of all studio departments—the women's wardrobe—is apparently the least popular with girls seeking employment.

Executives of the department at Paramount say it is because the modern girl hates to "get down to practical sewing." There are plenty of applicants who would gladly begin designing costumes with brush and pencil, but studios need designers who can create costumes directly upon the living model, using actual materials instead of lines and colors, and the only way to train such designers is to teach them how to sew first.

COURIER
CAMDEN, N. J.

AUG 30 1928

STOCK SALES BRISK FOR NEGRO THEATRE

Quick Response Meets Offer
of 25,000 Shares in
"The Lincoln"

"Snowed under with orders for stock."

That was the way officials of the Variety Amusement today described the response to their offering of 25,000 shares of common stock, proceeds of which will be used in building a theatre exclusively for Negroes of Camden and suburbs.

The proposed new theatre—to be known as "The Lincoln"—is to be erected at the southwest corner of Kaighn avenue and Seventh street. Work of razing the present buildings will start in October, it was announced by Goodman Isenberg, president of the corporation.

"The officers of the Variety Amusement Corporation, organized to build a big theatre in Camden to be dedicated exclusively to the Negroes of the Greater Camden Community, are very grateful for the confidence in this enterprise as expressed in the willingness of the public to subscribe for stock in the company at \$10 a share," Isenberg said.

"We all anticipate that this new enterprise will not only be something the community needs, but that it will be given such generous support by the colored people generally as will insure it becoming a splendid investment to all who buy the shares."

HALLELUJAH IS SEEN ODDLY BY SCREEN CRITIC

Actors In New Negro
Film Are Getting
Doubtful Glory

By WALTER ROBERTS
(By Associated Negro Press)
LOS ANGELES.—What is going to be the price of the glory which the huge colored cast chosen for King Vidor's new-advertised photoplay, "Hallelujah!" Will there and that

They have ~~lost~~ their popularity at the cost of the pride of their race?

That is the question which is agitating many Negroes as the making of the picture progresses and as the publicity agents for it ~~get busy~~ with their slants on its purpose and prospects.

Louella Parsons has written the following for the ~~Herald~~ papers: "King Vidor has brought Harlem to Hollywood. Dusky belles, tall, young, black-skinned boys, plump mammies, and pickaninnies are swarming around the Metro-Goldwyn-Mayer lot....."

Dislike Terms

The colored girls whom Mr. Vidor has employed will not enjoy being described as "dusky belles," nor will the mothers and children appreciate public identification as "mammies" and "pickaninnies." These are uncomplimentary names, associated with an evil past, from which the race has been trying to get away and leaders of the race are bound to view with alarm this commercial projection of the Negro before the public with the white man's conventional disregard for the Negro's feeling.

But these names are not all. Miss Parsons writes further: "Acting for motion pictures seems to strike a responsive chord in the hearts of this simple emotional race. They weep openly and lustily every time an affecting spiritual is sung. There is something so weird and so soul-stirring in their soft chanting that the white people watching get an echoing emotional thrill."

"The Bunk"

Now, however, kindly all this is meant, Negroes know that it is the bunk. They don't care to be regarded as being so "emotionally simple," and they don't believe that they are. So far as crying when they sing the spirituals is concerned—that is bunk, too. Regrettable as it may be, Negroes as a race are turning from the spirituals, unhappy reminders of an unhappy period in the life of the race. There is no such thing as their "weeping openly and lustily" when they sing them.

Miss Parsons continues: "Mr. Vidor hopes to make a race picture just as 'Nanook of the North' was a race picture, and above all, he wants to show Negro life as it really is."

New All Negro Film Released

LOS ANGELES, Cal. — (ANP) Viewed by some of the ablest white and colored actors of the city the new film ~~is~~, featuring the well-known actor Clarence Brooks was given a preview at the new Lincoln

theatres. A wonderful story, well acted. Mr. Brooks is supported by George Reed, Virgil ~~and~~ Miss Rose Lee Lincoln, recent winner in a beauty contest. Roy ~~and~~ Shaleford, well-known local player, carries a prominent part. The film is owned and controlled by the Lincoln Motion Pictures Company.

SEEKING NEGRO MOVIE ACTORS UPSETS CITIES

Chicago, Ill.—(ANP)—King Vidor has been here and gone—but he left his imprint behind him, and today there are a half dozen jubilant souls selected from scores of applicants and hopefuls, who are awaiting the word of the youthful motion picture impresario that will mean to them embarkation on the road to fame and money.

King Vidor was the producer of "The Big Parade" and "The Crowd," two of the ~~biggest~~ of the American screen. He now proposes to produce an all-Negro picture on the same scale that these others were projected and is busy in the larger cities seeking types for his principal characters. He has been encouraged in this innovation by the success of a number of Negro plays on the speaking stage in recent years.

One of the types which Mr. Vidor sought to find in Chicago was a vamp. Referring to her and other players whom he sought, he said: "The players I am seeking must, first of all, be dark, because if they are light they will not photograph like colored people. The girl must be good-looking, have a good figure, must be able to sing, have some emotional ability, and an attractive personality. She will play the part of a vamp."

In his search in Chicago, Mr. Vidor placed himself in the hands of Sam Jacks, one of the managers of the famous Apex Club. With several other persons the group went to all the theaters and cabarets where "special stuff" was done for them. Among the persons tentatively chosen were Marian Harrison, a singer and dancer at the Apex Club; Miss Mary Bruce, a dance teacher; Mrs. Anna Wilson, for a mother type, and Walter Douglas, who is a prospective sheik.

From Chicago, the Hollywood producer went to New York where his presence created more excitement, if possible, than in Chicago. Just as soon as it was learned what he was after, it became necessary for the producer to hire a hall in which to receive the applicants. Oddly

enough, both of the girls considered in New York for the vamp part are Chicago girls, Honey Brown and Josephine Hall. Miss Brown is a cabaret entertainer in New York now and Miss Hall was of the cast of "Keep Shufflin'." Vidor expressed himself as being very much pleased with her.

The proposed picture is to be one of the new talking and singing sort and it is planned to fill the piece with the singing of Negro spirituals. When Mr. Vidor asked Will Vodery, leader of the orchestra for Florenz might recommend to handle the music for the production, Mr. Vodery is said to have volunteered his services, providing Mr. Ziegfeld would let him off.

Vidor Directs Filming Of "Hallelujah" Scenes

Photo shows directing group: (Left to right) R. P. Golden, assistant director; Wanda Trchawk, scenarist; King Vidor, director, and Frank Messenger, business manager.

Negroes in the Tri-State territory are breaking into the movies these days under the direction of King Vidor, celebrated director of

Vidor and an all-star negro cast are engaged in preparing "Hallelujah" for release in early 1929 by Metro-Goldwyn-Mayer. All the exterior scenes are being shot in and around Memphis.

The directors and the cast for the story are paying visits to farms in this territory to study the southern negroes at their work in the cotton fields and the gins and at play.

Movietone synchronization will make it possible for the theater patrons to get a true idea of the darkey in the south, their songs and their talk.

Plantations being utilized for the filming are Dabbs Brothers, Ten Mile Bayou; Bass plantation, south of Walls, Miss., and the F. R. Wright plantation on the Hernando Road, about 15 miles south of Memphis.

In the directing organization are King Vidor, R. A. Golden, assistant director; Wanda Turchau, scenarist; Frank Messenger, unit manager; George Nogie and Gordon Avil, cameramen; Bill Foxhall, assistant cameraman; Bert Spurling, property man; Lew Roberts, electrician; Mike Phillips, technician; Frank Wilcox, Metro-New York office; James Tracey, secretary to Vidor, and Ray Beall, southern director of publicity for Metro-Goldwyn-Mayer.

"Hallelujah" is Mr. Vidor's own idea. The story is his idea of the true southern darkey and his everyday life.

He has brought a staff here consisting of Daniel Haynes, lead, formerly understudy for Paul Robinson in "Show Boat;" Honey Brown, feminine lead, who was featured in the "Club Harlem;" Victoria Spivey, blues singer and Victor artist; Josephine DeKnight, formerly a legitimate actress, who plays the "Mammy;" Harry Gray, an ex-slave, who plays the ex-slave role; Everett McGarity, former Chicago night club entertainer, and "Sil-cum," a studio bootblack, who is

Most of the cast are southern negroes picked up in New York.

King Vidor, Director of "Big Parade", Starts Work on Negro Screen Play

MEMPHIS, TENN.—With one of the greatest casts of colored players ever assembled for the stage or screen, King Vidor is en route from New York here to film his Metro-Goldwyn-Mayer picture "Hallelujah."

Following several weeks of search in Los Angeles, Chicago and New York, Vidor finally selected his principals, for his own original story the cast of which will be all colored with one possible exception.

The leading man will be Daniel Haynes, colored star of Ziegfeld's current New York attraction, "Show Boat." Haynes' tremendous physique and unusual baritone voice have won him a great audience following. Born at Atlanta, Ga., he graduated from the Morris Brown University there. Before embarking on a stage career he was a preacher, and today, as a side-line to his acting, operates a printing establishment in Brooklyn.

Another leading role goes to Honey Brown, the famous dancing queen of Club Harlem, one of New York's leading night clubs. Her sensational toe dance on top of a table first attracted Vidor's attention and resulting screen tests won for her the choice part. Besides her beauty and amazingly vital per-

"Quickies" Is Thrilling Movie

HOLLYWOOD, Cal., Aug. 9.—(By P. C. M. B.)—"Quickies," a big independent feature made in 1923, written, produced and financed by one man, Howard Hawks, has as its background the home of the famous 10th U. S. Cavalry at Ft. Huachuaca, Ariz. Re-titled, re-edited and re-issued, this thrilling Mexican adventure, featuring Richard Dix, is being distributed by Associated Producers. Among the noted actors in the cast are Helene Chadwick, Noah Beery, Walter Long, Alan Hale, Frank Campeau, Dick Sutherland and hundreds of colored troopers.



KING VIDOR

sonality, Miss Brown has an exceptional soprano voice.

Others of the cast so far selected are Victoria Spivey, famous phonograph artist; Mrs. Florence De

Knight, well-known colored character actress and for three years with the Belascos and Lulu Belle, who has been signed for the old Mammy role. "Hallelujah" will be filmed in the South, a dramatic story of the colored race, and will be made as both a silent and sound picture through the use of M-G-M movietone.

Theaters - 1929

Picture Films, etc.

When Stepin Fetchit Stepped Into

Fame

In his own words he tells where he got his name; why he was forbidden to drive his three stunning Cadillacs, and many other things about his interesting and unique career.

Dixie Lad Has Risen from a Poverty Stricken Orphan to the Most Popular Negro Actor on the Screen Today.

By RUBY BERKLEY GOODWIN

Stepin Fetchit really knows his public. And he gives it what it wants.

For some people the third time is supposed to be the charm but in trying to interview Stepin Fetchit, one's patience has to lengthen out considerably. At least eight appointments were broken before a successful interview was finally landed.

Having arrived at the charming Perryman bungalow, I was told by his sister, that Mr. Perryman (Stepin's real name) would see me in a few minutes.

My observations of the cheerful and exquisite furnishings in his home were interrupted by the entrance of a wide-awake young man, who neither drawled nor whined, but held out his hand, smiled pleasantly and said "Good-morning."

Different From the Stepin in Pictures

I was surprised. I had expected to meet a mild "Gummy," not quite so lazy as the original in "Hearts in Dixie," but slow enough to be known and recognized as "Gummy." That is why I had to adjust myself to this energetic young man with a collegiate look and a nervous vitality that showed itself in his gesticulating and restless movements.

Has to be Funny
"People expect me to be funny. I am funny. I have to be, you understand?" he began.

To corroborate his statement he handed me a press clipping ranking him to be the "greatest comedian in

since Bert Williams."

"I was born in Key West, Florida, but they know all about that I s'pose. You just ask me what you want to know and I'll tell you," he finished with a trifle of impatience.

Well, we're curious about your name. We heard you took it from a race horse; did you?

Where Stepin Got His Name

"Yes, it was this way. Some of the papers have it all wrong. You see I used to hang around the tracks; was everything from stable boy to tout. It was at a Texas race track where I saw 'Step and Fetch It,' the racer. I had lost on every race and didn't have a dollar in my pocket but I did have on some classy togs and a stud that sparkled like 'nobody's business.' Before the next race came on a friend who was with me wanted to bet me that Lawn Martin would win the race. Lawn Martin had never been beaten on that track but as I looked over the list I saw the name 'Step and Fetch It.' It struck me. Names do somehow. Here's a horse that can beat Lawn Martin, I told my friend.

"Even morey says he can't," my friend came back.

"I'm broke but I'll bet you my clothes and my pin. How much will you bet?"

"My friend knew that the sparkle was genuine so he said, 'One hundred and fifty.'

"You're on." And so was the race.

A Race Horse Start

"Well, Step and Fetch It stepped home a head in front of Lawn Martin, thereby saving my wardrobe and pin and netting me some cash.

"I was a dancer and singer and after that I teamed with a fellow. We took the name of the horse. He was called 'Step' and I was called 'Fetch It.' Our act was good but we split up and I was billed with a minstrel show as 'Rastus, the Buck Dancer.' But I didn't like that name so I called myself 'Jolly Pard,' then later 'Skeeter Perry'.

"Then hard times came to 'Skeeter Perry.' He was put in jail and it seemed that his residence there was to be permanent.

Stepin Goes Straight

"I ain't ashamed to tell you that I really prayed," he confessed. "I told the Lord if He'd just let me out I'd go straight if I starved." Stepin's hands once had a way of "stickin'" to things.

Well, his prayer was answered.

"I've seen some pretty tough days since then but I never forgot my promise. At times I made as low as fifteen dollars per week; but I always stayed straight. So God knew I meant what I said and then I began to get some good. I got on a vaudeville circuit and was soon pulling down one hundred per week. I took the name 'Stepin Fetchit.'

First Movie Try-Out

"One day a friend said to me, 'Step, why don't you try out for pictures? Metro-Goldwyn-Mayer needs a boy in 'In Old Kentucky.'"

"I went out to the studio and entered a room filled with aspirants for the role. When the man asked my name, I said, 'Stepin Fetchit.' He smiled. 'Is that your name?'"

"Sure," I replied.

"He soon came back and said the director wanted to see me. I slouched into the office and flopped in the chair nearest the door. You see, I put on that pose for their benefit.

"Well the director liked me so they offered me one hundred per week to play the part. I told them, all right, and he told me when to report for work.

"When I got back to my room I started thinking. I had sold myself too cheaply. I was making one hundred on the stage. Why quit that if I wasn't going to get more? The day before we were to begin work I went to the studio and told them, 'Nothin' doing for one hundred per week.'

"How much do you want?" they asked.

"One hundred a day," I said slowly.

"They laughed and I started out the door.

"Well, we finally agreed upon seventy-five per day."

John M. Stahl was Stepin Fetchit's first director and he is more enthusiastic over him now than when he first slouched into his office.

Salary Over \$750 Per Week

Stepin Fetchit has a two year optional contract with Fox Studios. Many people will tell you that he makes one thousand per week. He told me himself that he made quite a bit over seven hundred and fifty per week and all expenses. He is to receive two hundred per week raise in salary every six months.

Pinched Eleven Times for Speeding

Yes, he has three cars. A special built Cadillac and two others fully as impressive looking. He couldn't be as slow as people say for he received eleven tickets for speeding so Fox Studios suggested a chauffeur.

Likes Old-Fashioned Girls

His father and sisters are with him. And, Oh yes, Step is to be married and to prove that he is old fashioned he said:

"I want a house full of children. I'll have plenty to take care of them with, so the girl who doesn't want to mother children doesn't want me."

"I give ten per cent of all I make to the church." Stepin Fetchit is a Catholic by conversion. He goes to mass every morning but Monday and every Sunday you will find his three cars loaded with friends that accompany him.

Never Misses Church

True to his promise to his God, he lets nothing interfere with his attendance at church. The studios know this and refrain from asking him to work during hours that would conflict with his church duty.

"Excuse me just a minute," he said quickly.

Has Written Scenario

In a short while he was back with a manuscript. It is an original scenario that he has written. Fox studios have already bought it and engaged Step as the star when he returns to the coast. At present he is at West Point making a picture.

He is by far the most popular Negro actor on the screen today. Dame Rumor has it that he does many foolish things. But don't worry. Stepin Fetchit knows his public and he is artist enough to be the Stepin Fetchit they expect him to be; but underneath all this the real Stepin Fetchit (Lincoln Perry) is as intelligent and shrewd as the twentieth century business man.

Here he is at the wheel of the car that his contract forbids him to drive.

ON THE SCREEN

(Reprinted from yesterday's late editions)

By Richard Watts Jr.

"Hallelujah"—Embassy

"Hallelujah," a screen drama, by King Vidor, directed by Mr. Vidor and presented by Metro-Goldwyn at the Embassy Theater, with the following cast:

Chick Daniel L. Haynes
Nina Mae McKinney Nina Mae McKinney
Not Shot William Fountaine
Person Harry Gray
Mammy Fannie Belle DeKnight
Spunk Everett McGarrity
Missy Rose Victoria Spivey

What must certainly be one of the most distinguished and exciting motion pictures ever made arrived at the Embassy Theater Tuesday night when Mr. King Vidor's much heralded all-Negro photoplay, "Hallelujah," had its premiere there. The enthusiasm of the moment, which a sedate reviewer should guard against carefully, might suggest that all caution be impulsively tossed aside and the drama categorically described as the most distinctive American screen work since "Gone with the Wind." It is not for an unfortunate anti-climax. The final scenes are pictorially excellent, but they cause a hitherto brilliant dramatic effort to sag into frailty.

Such a momentary defect, however, should cause no one to overlook the definite fact that "Hallelujah" is one of the great motion pictures, a work to be compared, with unashamed enthusiasm, to such a foreign classic as the mighty "Potemkin." It is poetry, drama and pictorial magnificence, combined in one stalwart whole, and the result is something that constitutes a definite contribution to the local strivings for artistic expression. It is the talking picture made into a distinctive American dramatic form.

With the expression of such hasty enthusiasm, it is probably time to give a reason or two for the departmental cheering. Perhaps the chief cause is the conviction that here is almost the first time in the audible photoplay when all the potentialities of the form, from dialogue and musical effect to pictorial excellence, are merged into a drama that is definitely American and definitely lacking in any trace of the atypical imitation. It traces a simple and believable story of Negro life and until the unfortunate final sequences, which it never seems obtrusive or incredible, moves from a total lack of plot—that it is as a symphony of the Negro in the South, rather than as a straight-forward narrative, that "Hallelujah" will be remembered. The story is of a young Negro, who is lured into a crooked crap game, unintentionally shoots his brother and, as a penance, becomes a wandering evangelist. It is the climax of the narrative when in a revival meeting he makes as his chief convert the girl who had been the cause of his downfall. Such an account is entirely incomplete, but it does suggest how lacking in theatrical complexities the drama is.

Nevertheless, when combined with its beauties of acting and production, the story is not without its major virtues. As directed by Mr. Vidor and played by its brilliant cast, "Hallelujah" manages to achieve much of the ironic comment on the bitter alliance between religion and sex that M. France succeeded in getting into "Thais," while retaining the pictorial achievements of the brilliant "Fanny." The chief difference is discernible at the moment when the girl, who is no less kindly than the great Frenchman would ever have countenanced and that the pictorial qualities retain a

sort of quiet realism that makes "Hallelujah" look like a mere theatrical spectacle.

It might be advisable, as a piece of factual reporting, to describe in some detail the scenes of a Negro revival, of the life of the countryside, of the abysmal swamp land, of the natural gaiety of a black and tan cabaret in its real environment, of the wild sadness of a death lamentation. Here, however, it must be enough to say that all of these sensitively portrayed episodes succeed, among other things, in suggesting that the presence of the Negro race is one of the greatest esthetic blessings possessed by this striving land. Certainly the quiet portrayal of its simple drama, which moves from a total lack of plot—that it manages to be even more dramatic than its story telling—casually and surely into unostentatious tragedy, results in one of the proudest of photoplays.

At this point it is hardly necessary to say that the acting is excellent. There should be space, however, to add that Miss Nina Mae McKinney, who must certainly be one of the most beautiful women now at large, shows that there is nothing in this law of averages by giving a perfect performance as the Southern Thais, and that Daniel L. Haynes is brilliant as the gorgeous-voiced evangelist. The rest of the cast is, without exception, excellent, too.

Nevertheless, when combined with its beauties of acting and production, the story is not without its major virtues. As directed by Mr. Vidor and played by its brilliant cast, "Hallelujah" manages to achieve much of the ironic comment on the bitter alliance between religion and sex that M. France succeeded in getting into "Thais," while retaining the pictorial achievements of the brilliant "Fanny." The chief difference is discernible at the moment when the girl, who is no less kindly than the great Frenchman would ever have countenanced and that the pictorial qualities retain a

Harlem Folks Claim Jim Crow Move in Hallelujah Showing

By J. WINSTON HARRINGTON

New York, Aug. 23.—"Hallelujah," that remarkable Metro-Goldwyn-Mayer picture, with an all Race cast, held its world premiere here Tuesday night and as was expected thousands attended.

Out in Harlem movie fans are not so pleased because the picture had its premiere at both the Embassy theater, Broadway and 4th St., and the Lafayette, the latter is located in the heart of Harlem.

It is believed by many that the reason for the simultaneous premiere was to keep our people from mingling with the whites on Broadway. The Lafayette theater caters strictly to members of the Race. There is no excuse for our people going to the Broadway theater with the picture being shown at the Lafayette, which is so near them.

Jim Crow Showing

When it was first learned that the two shows were to have the picture a committee from the Actors and Performers Protective association visited Manager Schiffman of the Lafayette theater and asked why the Jim Crow plan. He explained, it is said, that it was being done merely to accommodate the large crowds. Old New Yorkers cannot remember another movie having a premiere at two theaters at the same time.

Aubrey Lyles of the famous team of comedians, Miller and Lyles, was one of those who was bitterly opposed to the Jim Crow showing of the picture. At a meeting of the Actors and Performers Protective association Saturday Mr. Lyles withdrew from the organization when he learned that the officers and a number of the members had decided in favor of the Jim Crow plan.

King Vidor Director

King Vidor, director of the picture, is a southerner. He has always been intensely interested in the history and future of our people. While he has declared that the new production is purely dramatic, it is hoped that the film will do much to supply a better understanding of the psychology and conflicts and desires of our people.

For years Vidor had cherished the idea of presenting a dramatic story on the screen with a cast made up entirely of our people. Until he had established himself as a director capable of handling unusual themes his appeals fell on stony soil. Finally, however, he was given the necessary co-operation and told to go ahead.

Sought Unusual Types

Last summer Vidor came East to select personally the members of the cast. He visited cabarets in Chicago and New York, roved the streets of Harlem, looked for out of the ordinary types in out of the way places. After about two months his selections were made and the director, with his cast and technical staff,

moved on to Memphis. Scenes were taken along the Mississippi, in cotton fields and swamp land over a wide radius. Stops were made in other parts of the South, then the company entrained for California.

Seventeen-year-old Nina Mae McKinney, who was recruited from the cast of "Blackbirds" for a featured role in the film, arrived here this week from the coast to attend the premiere, but expects to return to the Metro-Goldwyn-Mayer studio for another picture later in the month.

Harry Gray, an 86-year-old ex-slave, who was discovered by Vidor when he was doing odd jobs for a Harlem newspaper, was signed for the picture.

Daniel Haynes, who has appeared in a number of Broadway stage productions and is as well known for his melodious singing as for his histrionic talent, has the chief masculine role.

The Dixie Jubilee Singers, with their director, Eva Jessye, were assigned for a part in the making of "Hallelujah."

In His Mind for Years

The plot of "Hallelujah" had been revolving in Vidor's mind for years, and producing the film was merely a matter of conferring with executives about certain points and getting his ideas on paper. The story centers about Zeke, a young man who is drawn away from his plantation out into the world and later returns to his home, spiritually triumphant over the dramatic obstacles he has encountered.

FOX TO FILM NOTED NEGRO SONG

NEW YORK, June 27.—An official announcement has just been received by Wellington Adams, composer, Washington, D. C., that his Wanamaker prize composition entitled "Let Freedom's Music Ring" has been chosen as the official song by the Texas State Association of Negro Musicians in a mammoth feature in which it is planned to have at least 10,000 take part in honor of the forthcoming convention of the National Association of Negro Musicians, Inc., to be held in Ft. Worth, Tex., August 25 to 31, 1929.

The Fox Film Corporation is sending a unit of movietone and cameramen from Los Angeles, Cal., to take a picture and register the singing as a national news reel to be exhibited in the principal cities of the world. The State of Texas alone has a membership of about 2,500 musicians affiliated with the national body.

JUN 16 1929

Chicago's Bill Foster Gets Movie "Breaks"

Fortune Smiles on Negro in Hollywood, After Dramatic Career

By Lester A. Walton

OUT in Hollywood the Goddess of Fortune is smiling blandly on a gray-haired Negro well past the meridian of life. At last "Bill" Foster is "getting the breaks."

In Chicago on the South Side, Foster is a familiar figure to thousands; but in Hollywood his presence at the Pathe Studio, where he is seen in earnest conversation with a director or a Negro movie actor, has occasioned much inquiry as to his identity and in what capacity he is functioning.

Pathe has accepted several scenarios dealing with Negro life written by Foster, who has been given a contract to assist in the direction of their screen versions. A Negro scenarist and assistant director is an unusual figure on the lots of the Nation's film capital; hence the veteran theatrical man is the cynosure of many questioning eyes.

His Whole Career Is Colorful

Diverting as "Bill" Foster's cinema stories may be, it is doubtful if they excel in romantic appeal or human interest the years and years of struggle on his part "to get the breaks." No adding machine is necessary to total his life's successes.

Last December, Foster penned me the following communication from Chicago: "Well, after many years of waiting for a chance at the movies I think the Negro's day has arrived for him to show what he can do. Anyway, I am going to Los Angeles to try my hand. Some say I have not a ghost of a chance. That is to be seen. I know I have some good movie stories. It might take some time for me to get in. I have three comedies and two dramas. I contend that it takes one of our race to write a real, up-to-date Negro show or picture. What the white writer usually fails to register in Negro life, whether he studies it for one or a thousand nights, are the little things, but so essential to a true portrayal.

"I have no engagement to discuss the production of my scenarios with any one in California. I don't know a soul out there. I am taking my chances in the hope that of the many

producing companies some one will give me an audience and I will finally get the breaks."

Foster reached Hollywood directly after the Christmas holidays. The reception accorded him at various studios when he applied for an interview was far from encouraging. In the majority of instances he was kept from seeing the executives by the help, who took him for a big joke and did not hesitate to so express themselves. The few officials he succeeded in getting to listen told him "the time is not ripe," a familiar phrase to ambitious Negroes seeking to do something out of the general run of things.

When the outlook for producing his stories was very gloomy and the question of how a person without funds could get to Chicago was being considered, Foster met William Powell, director of the Pathe Studio, a native of Virginia. The latter read the scenarios, pronounced them "fine" and gave the writer a contract.

"Bill Foster is one of the pioneers of colored theatricals. Before Williams and Walker had become stars of musical comedy he was identified with the promotion of shows and vaudeville acts. About thirty years ago he left New York and settled in Chicago. When the Pekin Theatre at 37th and State Streets was one of the Windy City's chief points of interest Foster was among Bob Motta's trusted advisers.

After the close of the Pekin Theatre he conducted a stationery store and later became connected with the circulation department of Chicago's largest Negro weekly newspaper. When a change was made in the business management he quit out of friendship for one of the discharged executives.

Once Published A Negro Paper

For five years he was associated with numerous enterprises, none of which turned out successfully. On one occasion he was promoting a Negro daily afternoon paper on the South Side; then he operated a tea and coffee store. For several months he appeared in the role of book publisher and sought to interest members of his race in the works of the elder Dumas.

Foster knows the Chicago South Side, having seen the Negro population spread from a comparatively small area on State Street, Dearborn Street, Wabash Avenue and Armour Avenue, now Federal Street, beginning on the north at 12th Street, to its present proportion. "See 'Bill' Foster" is often the advice given when one is seeking historic information about the section.

Miller and Lyles and other colored theatrical stars invariably look up "Bill" Foster when visiting Chicago; or he is their admirer and counsellor

and credited with knowing the show business from A to Z. Of him his friends have remarked in the past: "Foster can give everybody good advice how to succeed but himself." Now that he is no longer a failure, this none too complimentary reference cannot be made of him.

It is reported that the dialogue in some of the scenarist's stories will be materially changed as the sentiment expressed would not be well received in the South. Therefore, the directors have eliminated all objectionable features. The favorable consideration accorded "Bill" Foster by Pathe brings to mind that these producers had the temerity to give the cinema public Hal Roach's "Gang Comedies" featuring "Sunshine Sammy" and "Farina" with white children long before the film industry decided "the time was ripe" to put on plays dealing with Negro life.

The reported alterations being made in some of the Chicago writer's stories can be readily appreciated. It involves an important business consideration.

LANDS IN FILMDOM



Bill Foster

that of not arousing the wrath of hundreds of exhibitors who might show their displeasure by severing business connections with the producers. However, there are sins of omission and commission with which American film producers are charged by Negro movie fans, a few of which I shall relate.

At the Renaissance Theatre in Harlem, conducted under Negro management, the pictures of winners in the Intercollegiate Athletic Association outdoor meet at Philadelphia June 1 were recently shown on the screen. That of Phil Edwards, New York University's crack Negro runner, was conspicuous by its absence, although he was the particular bright star of the day, having set a new half-mile record of 1:52.2, lowering that of Ted Meredith made in 1916.

Patrons inquired of the manager why Edwards's picture had been omitted. Whether right or wrong, they said it was due to race prejudice. Promise was given to investigate the matter.

Negroes Object To Dialect Role

The cinema industry also is criticized for never glorifying the Negro girl the same as it does females in other racial groups. No one outside of America would ever know there are thousands of beautiful brown, black and yellow-skinned maidens in this country, if the imparting of this fact were left to domestic producers. The majority of directors do not select from real life, but use what conform to their individual ideas of "types." There are scores of attractive colored maids employed by actresses and in homes, but an entirely different sort appears on the screen. Usually those essaying to play such roles are compelled to darken up. They are seldom prepossessing.

A question not infrequently asked is: "Why are nine out of ten Negroes in motion pictures expected by producers and directors to say 'dis,' 'dat' and 'dese,' instead of plain 'United States,' as is their custom?" The impression seems to prevail that because of their color, American Negroes, despite their residence in this country since 1492, are to be considered as a people with a language all their own. In other words, in order that a Negro be distinguished on the screen he must be under cork and talk different from other fellow Americans.

Negroes contend that if the movies are to educate as well as entertain, they should deal more with realities than legends and personally conceived types, and acquaint the public with all phases of life within each and every group. This is not being done.

"Bill" Foster characterizes Director William Powell as "the whitest white man I ever met." Another to come in for bouquets and bons mots is the scenarist's wife, who has loyally stood by him in his struggle. For "Bill" Foster has been endeavoring "to get the breaks" for a long, long time. And it was not until he was around sixty and had crossed the country from ocean to ocean that he has finally come into his own.

NEW YORK HERALD

AUG 20 1929
Negro Life in a Film

The Portrayal of Types in the Picture "Hallelujah"

To the New York Herald Tribune:

Mr. Cleveland G. Allen, Negro writer, expressed in a letter to the Herald Tribune his disapproval of many things portrayed by "Hallelujah!" in the life and religion of Negroes of the present day. Undoubtedly, many things are overdrawn by this play, but it is a sad commentary on Negro life and religion to admit that what is portrayed of these two factors is mainly true. Not only in the South but here in the

North and possibly in Harlem may be heard and seen the things set forth by "Hallelujah!" If Mr. Allen and other Negroes who feel so badly about conditions now extant among Negroes would set about in a campaign of uplift to change these things they would serve a better purpose than they are now doing—grumbling because someone is showing up the race largely as it is. Upon reliable information a Negro bishop from the South who holds conferences in the North entered one of these pulpits recently and enacted a scene of fanaticism, bedlam and ignorance equal to any shown by "Hallelujah!"

The writer is a Negro clergyman and regrets that too true to life are many things depicted by this play. Instead of camouflaging indignation, we as a race should immediately begin to make such religious orgies impossible among us. The Negro Bishopric should be filled by men, who are educated, pious and devout. These same bishops should endeavor to man their pulpits with men of that type also, and what was said of the Methodist churches should be true of all other churches.

The careless, shiftless and criminal type of Negro is too conspicuous among us. He has become a menace to our standing in all sections of the country where he is. When to this is added the pernicious spirit and habit of attempting to put himself on equality with all other Negroes, the condition becomes almost perilous. Instead of decrying "Hallelujah!" let us praise it for bringing to our attention such a deplorable state of affairs.

WILLIAM A. BYRD.

Jersey City, N. J., Aug. 27, 1929.

To the New York Herald Tribune:

It would be a pity if Mr. Allen's reaction to "Hallelujah" should be imagined to be the only possible one. With all due respect to him, I cannot agree with his point of view. I attended the premiere of this film, and I do not agree that one only sees "the shiftless, criminal type." There are the cheerful industry of the workers in the cotton fields, the marvelous, consistent love of the old father for the erring son, the ready forgiveness of mother and sweetheart and the obvious sincerity of many of the misguided worshippers.

As one who has lived and worked among these people, I regard the film as a faithful representation of things that I myself witnessed. This is not to cast any slight on the race. The "dives" shown only indicate the aptitude of the Negro for learning by what he sees, and how even the worst things in civilization are faithfully re-

FINDING SCREEN NEGROES

MOST of the players in King Vidor's picture, "Hallelujah," were chosen in Harlem. Most of the cast chosen had originally come to Harlem from other places. Only one of the principal actors was signed for work in "Hallelujah" outside of New York. This was Everett McGarrity, a Chicago boy, who has a juvenile lead in the photoplay.

The story of Vidor's search for negro players of both musical and histrionic talent is interesting. Following his decision to film "Hallelujah" after an original screen story by himself, Mr. Vidor set off across the country with his technical staff to take a roundabout way to Memphis to film the opening scenes of his photoplay.

In Chicago Mr. Vidor made his first "find." Young Everett McGarrity, 19 years old, who had attracted attention to himself by composing two popular songs while still studying music at the Conservatory of Sarah de Coudsey, was brought to Mr. Vidor's hotel by his teacher. The young dusky-skinned lad's bright features and alert eyes recommended him immediately for the rôle of Spunk, the younger brother.

The Outstanding Role.

In New York considerable advance publicity had been given to Mr. Vidor's hunt for negro screen talent. He was besieged with applicants. Not only did professional actors, dancers and singers apply, but many newspapermen from the Harlem negro papers hung about all day long in search of news and in hopes of securing interviews with Mr. Vidor or his assistants.

Mr. Vidor considered Zeka the most important part in his photoplay, and so a suitable actor for this rôle was his first desire. Mr. Vidor was eventually put in touch with Daniel Haynes. Haynes's powerful physique, his success on the stage as an actor and singer decided Mr. Vidor's choice, and Haynes was engaged for the part.

Daniel Haynes, Mr. Vidor found out, had had an interesting career. He was born in Atlanta, Ga., and attended public schools in that city, winning a scholarship to the Morris Brown University, from which he was graduated. Following his graduation, Haynes enrolled at the Chicago University as a post-graduate student, but left the college before winning his master's degree.

Unable to find work as an expert accountant, Haynes was for a short time an itinerant preacher and re-

vivalist, tramping from one town to another throughout the Southern States. Tiring of this, he came North and found work with music publishers. He worked for them and for other music publishers for a long while until he had saved enough to go into the printing business. Then he bought a small plant in Brooklyn and set to work getting theatrical printing business.

A Happy Accident.

On one such trip to Manhattan he went into the office of Charles Matson, who greeted him with the words, "Just the man I want to see!" and ~~married him off~~ to the Mayfair Theatre, where Haynes found a score of other negroes waiting. After a brief interview with another man, Matson turned to him and said, "You've got the job."

The job, although Haynes had never thought of the stage, was the position of understudy to Charles Gilpin, the negro actor. The play was to open in two weeks, and a week after Haynes was engaged Gilpin fell ill. In one week, Haynes says, he learned his part and opened the show in the leading rôle of "The Bottom of the Cup."

When "The Bottom of the Cup" closed, Haynes was secured for a star rôle in support of Miller & Lyles in "Rang Tang." He played in this show both in New York and on the road. When "Rang Tang" closed, Haynes was secured by Ziegfeld as understudy for Jules Bledsoe, and when Bledsoe fell ill, Haynes carried the part with success.

Next in importance to Haynes's rôle was the part of Chick, the "yellow gal" charmer of the picture, and a player for this rôle was sought by Mr. Vidor.

To help Mr. Vidor make a choice a hall was hired uptown and more than three hundred girls passed in review. Some of them—those which attracted Vidor's attention—were asked to sing and dance. Finally, two applicants were asked to remain and Vidor was hard put to make a choice between them. One of the girls was Honey Brown, a cabaret singer, and the other, Nina Mae McKinney, a dancer and singer of "The Blackbirds" cast. Vidor chose Honey Brown.

In Memphis, however, Miss Brown became ill and the director was forced to wire Miss McKinney to come and take her place. She joined the company immediately, and so well did she do her work that she has been retained by the Metro-Goldwyn-Mayer Company.

Finding the Villain.

She came to New York when she was only 12 and not long after her arrival went on the stage in Leonard Harper's revue, "Hi-Flyers." When this show closed she joined the chorus of "Blackbirds." During rehearsals she was picked to sing a "blues" number, and when the show opened, so successful was her rendition of this number that she was immediately made one of the principals.

Through a theatrical agent, William Fountaine was secured for the part of Hot Shot, the villain of the piece. For years William Fountaine had been the producer and manager of the Four Chocolate Dandies, a popular vaudeville act.

Most interesting of all the incidents which occurred during Vidor's search for negro talent was the encounter with Harry Gray, the eighty-six year old ex-slave who plays Parson Johnson in "Hallelujah." Gray had never learned to read or write until he was thirty-five and had then worked and studied until he had finally achieved the position of associate editor on the Amsterdam Daily News. He had come downtown to interview Mr. Vidor, but the director was so impressed by the old negro's gigantic stature, his beard and old-fashioned ways that the film producer asked him to accept the part of Parson Johnson.

Among the girls at the try-outs for the part of Chick was Victoria Spivey. Although not of the vivacious type which Mr. Vidor had in his mind for that rôle, Miss Spivey, who is quite a well-known recording artist, was an ideal player for the rôle of Missy Rose. She was signed for this part.

Fannie Belle de Knight, who began her stage career as one of the Egyptian maidens in Fanny Davenport's production of "Anthony and Cleopatra," was picked by Vidor for the part of the Old Mammy in the film review. Some of them—those which she approached him as he was going through a hotel lobby and offered her services. He was dubious about accepting her for the part until he heard her sing a negro lullaby. Then he made up his mind.

In addition to the players, Vidor secured negro musicians and minstrels including the Jubilee Singers, for his production.

RACE ACTORS IN NEW FILM

New York.—A large number of Negro actors are being used in the filming of "Fifty Thousand Frenchmen," a new picture slated for midwinter release, according to a report received this week.

produced. This reflects on our example rather than on those less sophisticated folks who copy it. The religious scenes are mild compared to some that I have myself beheld, and these also merely show how the enthusiastic response of the Negro is misdirected by the unbalanced teaching and practice of our less responsible sects.

That there is a better side I know, but the educational value of this film is that it clearly depicts the all too common results of bad teaching and leadership. The qualities thus exploited may obviously be trained and directed into better channels. The film, therefore, is noteworthy as depicting scenes that actually exist and at the same time revealing potentialities that can be (and in many cases have been) utilized for better things and as a means of achieving that "serious purpose" of which Mr. Allen speaks.

REV. A. T. BENNETT HAINES
New York, Aug. 27, 1929.

Theaters - 1929

Picture Films, etc.

T. O. B. A. Theaters Doing Good, Says Circuit Manager

NEW YORK, Feb. 14.—Information received direct from the offices of Mr. Sam E. Reevin, treasurer and manager of the T. O. B. A. Circuit, reports from managers of shows on the circuit and managers of the houses continue to come into the office favorable from both sides. It is also firmly believed that Mr. Chas. H. Turpin's appeal to the managers of shows for more and systematized advertising has taken root in many minds of managers of the shows and his plea to house managers to put out the advertisements when furnished, also has reached the ear effectively of those gentlemen. This is attested by the fact that quite a number of them are reporting increased attendance.

George L. Barton's "Steamboat Bill" show, his "Jigfield Follies" company now playing Memphis, Tenn., are cleaning at all stands. Madam Ida Cox with her "Raisin' Cain" company de-

clared she has not played a losing date up to now. Eddie Lemons, with his "Dashin' Dinah" show is burning them down at the Elmore theater, Pittsburgh, Pa. this week; Williams and Brown's "Happy Go Lucky" company, did big business at the Palace theater, Memphis, Tenn., the past week; George Barton's "Manday Green" is reporting good attendance at all stands. The St. Louis Argus, was more than outspoken in its review of the "Jigfield Follies" when their reviewer caught that show at the Booker Washington theater in that city.

New Eastern House
Mr. Reevin also reports that the deal for the new T. O. B. A. house, for which he has been negotiating, will be on the circuit in the next two weeks, which will break the jam for shows coming west out of New York. Mr. Milton Starr, owner of the Bijou theater, Nashville, Tenn., declares all his houses through the Carolinas, Georgia and Tennessee are showing a marked increase in business, and over all the outlook is mighty fine for the circuit generally.

First All-Negro Film To Be "Big Parade" of The Race, Vidor Hopes

We are trying to do for the Negro race what we did for the doughboy in "The Big Parade"—show in a film story a sort of cross-section of an entire people.

This is the ideal of King Vidor, famous screen director, in filming "Hallelujah," first all Negro film drama in history, and which, Vidor hopes, will give the world a real understanding of the people who lives he is depicting.

"Hallelujah" is one of the most elaborate film plays of the year. A vivid drama of the lives of the Southern Negroes. It was filmed in Mississippi cotton fields, with actual cotton workers, and a cast of famous stage players of their race. Its talking sequences feature the singing Negro spirituals and "laments" by the famous Dixie Jubilee Singers. Most of the picture was filmed in and about Memphis, where the great baptismal scene and the cotton harvest sequences are shown. Several thousand people appear in the most spectacular of these details.

The cast of principals is a distinguished one. The herd "Zeke," is played by Daniel Haynes, late of the New York stage production "Show Boat" while Nina May McKenny, of "Blackbirds of 1928" another New York stage show, is the heroine, Fan-

er actress of the stage and who played in Belasco's production "Lulu Belle." Victoria Spivey, celebrated "blues" singer and phonograph artist, Everett McGarrity, stage comedian, Harry Gray, who was a slave and freed under Lincoln's Emancipation Proclamation, and who was for many years an evangelist, are others in the cast. Eva Jessey, famous composer, is musical directress, handling the Jubilee Singers and the special music for the production. Bill Fontaine, William Allen Garrison, who is also second assistant director, and others are among the principals.

Some of the clever juvenile players in the picture are "Eight Ball," "Gin Rickey" and "Half Pint," small dancers brought from Memphis.

Haynes, hero of the new picture, was star of "Rang Tang" and understudy for the great actor Gilpin, before joining the "Show Boat" cast. Educated at Morris Brown University and the University of Chicago, where he won fame, incidentally, as center on the football team, he was ordained a Baptist minister, but gave this up for more profitable newspaper work, until "discovered" as a stage player.

The story of the new picture is Vidor's original, scenarized by Wanda Huchock. T. A. "Red" is assistant director.

Movietone and Vitaphone To be Installed at the Lincoln Theatre

The Lincoln theatre management Wednesday, announced that it had completed arrangements for the installation of a movietone and vitaphone equipment which is to be installed in a short time. The cost of the equipment is said to be \$25,000.

In speaking of the new equipment, manager R. H. said, "It is the aim of the Lincoln owners to give its patrons the best possible in amusements and when the installation of the movietone and vitaphone is completed this house will rank with the best in the country, giving high class entertainment at all times and at a price far less than in most cities with the same equipment. The Lincoln in the future will present the best of the big pictures and it will be possible for the patrons to see and hear the same high class film productions that are shown in the big downtown houses."

FIRST NEGRO TALKIE FILM HITS BROADWAY

New York, Jan. 14.—Evelyn Preer and Spencer Williams, featured in "The Melancholy Dame," the first of the long heralded Octavius Roy Cohen dialogue comedies from the Christie studios, reached the screen this week at leading theatres on Broadway. This all-colored talkie may let in the real is "The Melancholy Dame," one of Cohen's best known stories.

An all-star cast is headed by Evelyn Preer, Spencer Williams, Edward Thompson, Charles Owen and Robert Hyson. This picture is the first of the 100 per cent Colored all talkies to be released and shown in the city. It contains syncopated music, sensational dancing as well as mirth provoking lines and situations.

THE TALKING MOVIES

Every time it gets a chance The Call states its abiding faith in the ultimate good. We believe all things work together for good, or stated negatively, we say that no man can devise a system born of hate which does not carry in it the seed of its own destruction. Here's proof: The Talkies which have become available for colored people to see and hear in Kansas City are giving a world audience to Negro artists Miller and Lyles, Evelyn Preer and Edward Thompson, and other Negro actors of talent who used to play to limited audiences—Kansas City has seen them at its local playhouse—now through the talkies appear before everybody. Two advantages result. The individuals have employment at commensurate salaries, and the race gets a chance to show what merit it has.

Negro art is getting ahead. Our players, poets, painters, and musicians have become the rage among white people. In our own community George Lee's orchestra is as much at home on the southside for white dances as in its own hall on the north side for us.

Our players appearing in all Negro casts, and along with whites as in "Show Boat" already get enthusiastic audiences in the great centers of population. And now comes the "talkies" with an insatiable appetite for colorful performers. What a chance for the many who could not get on before!

Besides the opportunity for Negroes with the resultant fame and fortune, it is likely that race men and women under the new development will supply the public's demand for Negro artistry. The white actor, in black face makeup, is only an imitation of the real thing. The Negro tempo is not to be acquired so easily. Welcome to the talkies! Oh, that Bert Williams were living!

NEGRO WRITES COHEN SCENARIOS

HOLLYWOOD, Cal., Mar. 5.—(By A. N. P.)—From his newly appointed office at the Metropolitan Studio here, scenarist Octavius Roy Cohen states are being issued by Spencer Williams. This important task was entrusted to him by Al Christie, head of the Christie studios, and a pioneer in all colored talking pictures. Mr. Christie's "Melancholy Dame," was the first colored alkies ever released, followed shortly by "Music Hath Harm." He is now making "The Widow's Bite."

All these scenarios, some 41 in all, are being written from just the story by Mr. Williams, who acts in them and also assists in their direction. He is a young man, an all around athlete and a former member of the Twenty-fourth Infantry.

ART THEATRE IS REHEARSING NEW FOLK PLAY

New York.—The new Negro Art Theatre announces its second play for this season at the Cherry Lane Theatre where they are holding forth. The play will be "Wide in De Water," by Jephthah Hensley, a play of Negro life in seven scenes. Rehearsals will start this week and it is expected to be ready for production the first week in September.

Mr. Winfield is very happy to announce that "Salome," the current play at the Cherry Lane, has entered its fourth week, breaking all records for any play ever produced there. Miss Inez Clough, who entered the cast last week, has shown her ability and popularity to New York theatregoers by the raise in the box office. Douglas Heyliger has been secured by Mr. Winfield to replace Marshall Rhodes as the "Young Syrian." Mr. Heyliger was last seen in "Kongo."

ANOTHER NEGRO FILM

King Vidor Realizes Ambition by Making "Hallelujah," an Audible Picture

FOR many years King Vidor had a desire to make an all-negro motion picture, but he was unable to arouse any enthusiasm in producers over the idea until the films began to talk. Then, with the possibility of negro spirituals and harmony in general, which was offered by the audible screen, he was bold to go ahead.

About seven months ago Vidor, who had his own story in hand, assembled his cast and went to work on the dialogue production which he called "Hallelujah." Still with that name, the film has just been completed and soon will have its premiere on Broadway.

Here, it should be stated, William Fox anticipated Mr. Vidor with "Hearts in Dixie," also a negro talking film with singing.

This film is interesting in the first place because Vidor was one of the first directors to uphold the virtues of the silent motion picture as a separate, distinct and most desirable form of entertainment. Yet, probably he would never have been able to incorporate what had become his favorite screen theme into a picture if it had not been for the introduction of the voice into cinematics.

Mr. Vidor openly professed a preference for silent motion pictures; and the producers were anxious to have him make a dialogue production. Vidor was eager to make a negro film, and the producers were glad to have him make it if he made it in dialogue—that resulted in "Hallelujah."

His Ambition.

Ever since Vidor came to New York last Fall to assemble the cast for the picture, and during the time he was in Tennessee and Arkansas getting some of the out-of-door scenes in natural locale, and since then when he has been at the studio in Culver City and on locations near it, taking and retaking scenes, there has been much discussion about "Hallelujah."

"I've always wanted to make it," Vidor said. "I don't know what will happen to it, of course, but I think it either will be one of the greatest hits of the year or one of the greatest flops. I'd certainly hate to have it turn out to be just one of those pictures."

"I used to watch the negroes in the South, which was my home. I studied their music, and I used to wonder at the pent-up romance in them. It was

a virgin field then. Later the stage invaded it, and plays like 'Porgy' were produced and made hits.

"This gave me the ammunition I wanted. If stage plays with all negro casts, and stories like those by Octavus Roy Cohen and others, could have such great success, why shouldn't the screen make a successful negro play?"

"But it remained for the talking pictures, of which I admit I don't really approve, in the main, to get over my point. For in the talking pictures we could use the negro spirituals and the haunting music of the race. That settled it, and we went to work on the story."

"The story is based on events with which I was familiar as a boy at home in Texas. The picture is, I hope, evidence of the correctness of my theory that the screen can do more than just narrate a series of events. In 'The Big Parade' we tried to catch the viewpoint of the dough-boy by summarizing many of them in certain characters. In 'The Crowd' we tried the same idea. We've tried to do it again in 'Hallelujah' with the negro."

"I have been tremendously interested in my cast. I don't imagine any picture ever was made with more whole-hearted fun than was this one. We had singing for meals, and singing between scenes and laughter and play all the time. But we had to work tremendously hard and under great strain at times."

"In the emotional scenes the players lived through the episodes: they truly didn't act them. They felt them. And, I'll tell you, it got even me at times. Some of the players—three weeks, and with her was the girl whom Vidor names 'Hot Shot,' but who was baptized Evelyn Pope Burwell."

Miss Burwell is a graduate of Union University and has a degree in music from New York University. She was a chorus girl at the Cotton Club, and went into the picture as a Dixie jubilee singer. She came out of it, having done a bit of everything, including playing the piano accompaniment to Nina Mae's songs.

Nina Mae's success, it might be mentioned, did not come without a tragedy in its wake. Honey Brown, who originally was cast for the vamp part, and who was a glamorous figure in the life of Harlem, died of pneumonia. Miss Burwell said:

The Church Scene.

"Nina Mae won her big part at the baptism scene in Tennessee. It was a very important scene, and both Honey Brown and Nina Mae were all keyed up. Mr. Vidor said, 'Will you start singing jubilee to make these converts happy?' And we started singing, and Nina Mae broke down and got happy, and that is how she got the job."

"Another important scene was the church. There are two or three hundred extras in that scene, and everybody sang 'I Belong to the Band.' Several people got happy in that scene and fainted. Nina Mae fainted."

"It was mostly from the heat," Nina Mae interjected, exposing two rows of white teeth in a happy, youthful smile. "It was awful hot and we worked awful hard."

"Anyhow, several people fell out, and there was a nurse on the set," Miss Burwell said, "and several people got trampled."

The Jackass.

Daniel Haynes, who has played many Broadway rôles, including one in "Show Boat," has the masculine lead, and Victoria Spivey plays his wife. Fannie Belle De Knight, a well-known negro actress, also has an important rôle.

Large problems and small ones took time in getting the final version of "Hallelujah" in such shape that it satisfied its maker. One of the small problems is evidenced by the following excerpts from the sound stage log:

"Sequence, jackass braying, 6:36A to 6:44. Recording. Talent inadequate. N. G. 6:44 to 6:50. Waiting for jackass to bray. Then released second nature. The 'blues' partake of this form of music. Then, introduced to the white man's religion, the negro fitted his chants to it, and in doing it often preserved a trace of the white man's hymns. These are the spirituals, one of the oddest and most haunting forms of music."

"The negro is a natural singer. He will toil along the levees or in the cotton fields, talking to himself in a sort of native chant, improvising as he goes along. He will do this by the hour. This chant is a direct inheritance from the jungle and the tom-toms, and when touched with the influence of hymns becomes the spiritual."

"When Stephen Foster produced his so-called negro melodies he probably took the most civilized of these spirituals—the nearest approach to our hymns—and again civilized them. And, as the negro music, already tinged with German compositions or English ecclesiastical music, was further civilized, the tiny vestige of

Natural Actors.

"A negro is a natural actor, singer and a born mimic. Any group of them naturally can sing and dance in harmony. They are born that way. It was a great experience to work with them. "Our research into negro music was most interesting," Vidor continued. "Eva Jessye, colored composer, who has spent a lifetime collecting

old negro melodies and setting them down on paper, worked with me, and we had the Dixie Jubilee Singers and negro choruses."

"My Old Kentucky Home,' 'Massa's in the Cold, Cold Ground' and 'Swanee River' were written with words in the negro dialect, and for years were supposed to be songs of the negro race. As a matter of fact, however, they were written by white men, and taught to the negroes by whites. At that time none of the negro chants and songs was in written form, but were learned by ear and handed down that way from generation to generation."

"While Stephen Foster and others were inspired by hearing negro songs on the levees, their music was not at all of the negro type. It has the distinct finish and technique of European music, possibly of German origin. The real negro music is found in such spirituals as 'Sweet Chariot,' 'Old-Time Religion' and so on."

"The real negro music began with the beat of the tom-tom in the jungle. The drum was the earliest form of African music, which, too, is true of other races. It was used first as an alarm, and then its beat gave rhythm for dancing, and in dancing a crude sort of drama was developed. Then old chants were devised, in time to the beating of the drums, and to this day the true negro melodies can be detected by the rhythmic sweep that suggests the drum. The time of the tom-tom runs through them all."

Levee Singing.

"When the slaves were brought to America they brought their strange chants with them, and so ingrained were they that they were a sort of second nature. The 'blues' partake of this form of music. Then, introduced to the white man's religion, the negro fitted his chants to it, and in doing it often preserved a trace of the white man's hymns. These are the spirituals, one of the oddest and most haunting forms of music."

"The negro is a natural singer. He will toil along the levees or in the cotton fields, talking to himself in a sort of native chant, improvising as he goes along. He will do this by the hour. This chant is a direct inheritance from the jungle and the tom-toms, and when touched with the influence of hymns becomes the spiritual."

"When Stephen Foster produced his so-called negro melodies he probably took the most civilized of these spirituals—the nearest approach to our hymns—and again civilized them. And, as the negro music, already tinged with German compositions or English ecclesiastical music, was further civilized, the tiny vestige of

the tom-tom influence was completely lost."

"Compare 'My Old Kentucky Home' with 'I Hear the Voice of My Porkchops Blues,' which is a direct descendant of the tom-toms, and you will see the difference at once."

Nina Mae McKinney, the 17-year-old girl, who went from the chorus of "Blackbirds" to the vamp rôle in "Hallelujah," and sang and danced and acted herself into a long contract with Metro-Goldwin-Mayer as a result, was the first of the principals to arrive in New York.

She came back for the premiere of the picture, which she said she had been told would be within two or

LUKA GREEN MAKES DECIDED HIT IN PICTURE

Actress Began Career Here In South Baltimore Section

Editor's Note: The following comment on Miss Green's act scores another for the Monumental City artist. Miss Green is a product of South Baltimore, she attended school in the section and danced and sang on the streets of the section when a child. She is connected with one of the foremost families of the State.

LUKA GREEN. (Telephone No. 825; Studio Singing. Setting—Music section. Time—7 mins.)

"Miss Green, formerly in an act in vaudeville as half of the team of Harrington and Green, Entertainer above the stage, she makes a decided hit via the car offering a routine of three numbers, including a good opening song, Brother-in-Law Dan; a Negro spiritual and a hot blues number for the finish."

Miss Green's personality and voice are strong assets to her in playing to audiences over the wax route. The colored songstress photoplays nicely and has a nice "stage presence."

This act ought to brighten up any bill, first-runs of elsewhere."

ART IN NEGRO PICTURE

"Hearts in Dixie" Is an Outstanding Achievement in Dialogue and Singing

By NORMAUNT HALL.

FURTHER evidence of the possibilities of the talking picture is to be found in "Hearts in Dixie," a Movietone film produced with no little artistry. With its story of a white man, who is a slave, and the period setting of the American Civil War. The picture is a masterpiece of dialogue and singing, with touches of pathos, drama and a good deal of stirring comedy.

Throughout this talking feature Paul Stone and A. H. Van Buren, together with Walter Weems, the author of the tale, have adroitly set in motion that make one think. They are never stressed, being slipped in so unobtrusively that they cause one to ponder on the study given to a number of the sequences. There is, for instance, a stretch showing the old river steamboat being loaded and a this goes on half a dozen race scenes are led on to the craft. They are covered with blankets, but one can't help remarking what splendid animals they are. Instead of obtaining for this some ordinary horses, it looks as though the best race horses available had been enlisted to help out in this seemingly trivial spot in the production.

The old steamboat looks so real that one does not for a moment question its authenticity. The people seem to be interested in the loading of the craft with the bales of cotton. The same fidelity to detail is conspicuous in those scenes in the cotton fields where the black folk are heard singing as they go about their work with as great haste. The steamboat's whistle is heard and so that it will seem all the more natural the whistle becomes fainter and as the camera leaves it and approaches nearer the negro workers their melodies become louder, but never so loud as to spoil the effect. The vocal conditions and the talking are a tribute to the patience of the producers.

Stepin Fetchit, who impersonates a sluggard named Gummy, is a remarkable comedian. This negro as a youngster was known as Joe Perry and he took his present appellation from a horse. Fetchit was first heard and seen in that recent audible offering, "The Ghost Talks." He never raises his voice and his drawled utterances suit his slothful actions. He is the personification of laziness, the mere idea of lifting an axe on a block of wood being so apparently distasteful to him. On the opening night of "Hearts in Dixie" Fetchit's dislike for physical action elicited many a round of hearty merriment mingled with applause. And it is not often that a screen image is so funny as to make an audience applaud as well as laugh.

Another memorable performance here is that of Clarence Muse, who plays a sympathetic old black man with a deep-toned voice. Muse's skillful work resulted in many a tear among the audience on the opening night. He is very fine in a passage where he resigns himself to seeing his grandson leave for the city to be educated. The dusky youngster, Chiquapin, is impersonated by Eugene Jackson, and here again is another pleasing and effective piece of acting. Chiquapin's affection for the multi-pigtailed Tralla is pleasingly depicted and the passage where she and Chiquapin are interrupted before they have a chance to exchange their only attempt at a kiss is quite pathetic.

In all the scenes there is a rare quality of restraint, both in the gestures of the players and their talking. The dialogue in this production is admirable. The spirituals, the strange dances, the chanting of the voodoo woman, the scenes around the church are all deserving of high praise.

Memory of Shakespearean Actor to Be Revered at Stratford-on-Avon

Made Debut as Othello at Royalty Theatre in London --- Conflicting Accounts of His Early Life

A check for \$1,000 was forwarded on July 19 to Otto H. Kahn, treasurer of the American Shakespeare Foundation, by James Weldon Johnson, this sum being contributed by a number of American citizens for the purpose of endowing the Ira Aldridge Memorial Chair in the Shakespeare Memorial Theatre at Stratford-upon-Avon.

In his letter of transmittal, Mr. Johnson, who was chairman of the committee to raise this sum for this purpose, declared: "I have deemed it a great privilege to be able to cooperate with the American Shakespeare Foundation in raising this sum, and it is a very deep gratification that colored citizens of the United States, in appreciation of the place held by Ira Aldridge as a great tragedian in theatrical history, so cheerfully contributed the money for this memorial." A total of \$1,025 was contributed. The cost of multi-graphing, printing and postage was \$35.70. Ira Frederick Aldridge, according to the new International Encyclopedia, was born in 1810 and died in 1867. He was known as "the African Roscius." There are conflicting accounts of his early life. One of the stories declares that he was a mulatto born in Maryland and apprenticed to a German ship carpenter. Another story is that he was the son of a native of Senegal, who was brought to America as a slave and who, after becoming a Christian, became pastor of a church in New York City.

Whatever his early life, Aldridge became the servant of Edmund Kean, the great Shakespearean actor, accompanying Kean to England in the early part of the nineteenth century. On his return to America he appeared on the stage in Baltimore, without success.

He then went back to England, making his debut at the Royalty Theatre in London as Othello. He was an instantaneous success and became remarkably popular. He later played the role of Aaron in "Titus Andronicus" in 1852 and later such parts as Zanga, Orozombo, Rolla and other characters throughout England. At Belfast he played Othello to the

Iago of Edmund Kean, who greatly admired Aldridge.

His rise was rapid and he appeared with great success in Brussels and other places on the Continent. He was decorated with crosses and medals by the Emperors of Austria and Russia and the King of Prussia, and several of the great academies.

New York contributors to the fund are: Dr. E. R. Alexander, Robert W. Bagnall, Jules Bledsoe, Miss Eva D. Bowles, Miss Minnie Brown, Harry T. Burleigh, Charles Burroughs, Mrs. Harriet Shadd Butcher, John Carter, Romeo L. Dougherty, W. E. B. DuBois, Charles S. Gilpin, Richard B. Harrison, Matthew A. Hensen, Casper Holstein, Mrs. Nella Larsen, Mrs. Frances R. Jackson, J. Rosamond Johnson, James Weldon Johnson, Roland R. Johnson, Dr. T. O. Johnson, Mrs. M. C. Lawton, Mrs. Rose McClendon, J. E. Moorland, John B. Nail, John E. Nail, Dr. Godfrey C. Nurse, Dorothy R. Peterson, Richetta G. Randolph, Bill Robinson, George S. Schuyler, Noah D. Thompson, Pierce McNeill Thompson, Dr. Channing H. Tobias, Miss A'Lella Walker, Dr. O. M. Waller, Leigh Whipper, Walter White, Frank H. Wilson, William Wortham, Dr. Louis T. Wright.

GRAHAM W. JACKSON
ONLY NEGRO PUBLIX
RADIO ARTIST

By L. W. SHOWERS
Graham W. Jackson, Atlanta's celebrated pianist and organist made history last Friday night when he appeared on a radio broadcast presented by the Publix Theatres Managers Training School and broadcast over WSB from the How-

ard Theatre. Mr. Jackson was invited by telegram to report at the Howard Friday morning for rehearsal and upon response to the invitation found out to his surprise that he was to accompany in a number Miss Zella Stetley, celebrated vaudeville star, and the featured star of the Publix Radio Revue. He also accompanied Mr. Josef Zimanitch, also a Publix star, a Gibson radio artist, and a member of the WGN staff of Chicago.

Mr. Jackson broadcast individually two medley renditions which thrilled his radio listeners, and from the tone of the announcer's voice his immediate audience at the studio was spellbound.

This is the first time that a Negro has even been represented as appearing under the indorsement of presentation by the Howard Theatre, and if another Negro has ever been presented by Publix Radio authorities, it is not on record.

One of the most impressive features of Mr. Jackson's broadcast was, that at no time was he announced as a Negro, which showed that the ability of the artist was the only thing taken into consideration, and not his race or color. He was announced on each number played by him as "The South's foremost tickler of the ivories."

Since making his residence here several years ago, Mr. Jackson has become very popular among the music lovers of this city, and when it was announced that he would appear on last Friday night's program, hundreds of Atlantans made it a point to be near their radios at the appointed hour.

Dr. John T. Gibson
One of the few theatres playing exclusively colored audiences during the last ten years that remains under the same ownership and management is Gibson's Standard, Philadelphia, the largest theatre in the United States owned by a Negro.

John T. Gibson, the owner, is a former Baltimorean who broke into the show game with the North Pole on South street, Philadelphia. The latter was a small house which seated barely 50 seats. From there Mr. Gibson took over the Standard, a

theatre which failed under a white Jewish firm's management and also under Glib Young of New York who succeeded them.

At present Mr. Gibson still owns the Standard and Gibson's, the latter estimated to be worth \$500,000. He is reputed to be one of the wealthiest Negroes in the United States. Recently his alma mater, Morgan College, Baltimore, conferred a degree of Doctor of Laws.

GEORGE REED TO APPEAR IN NEW PICTURE

Herald Comment
George Reed, stage and screen player for forty years, will play Rumblo, butler, in Charles "Buddy" Rogers' vehicle, River of Romance. The story is an all-dialogue adaptation of Booth Tarkington's play Magnolia. Mr. Reed was born in Georgia more than fifty years ago. He began life as an exercise boy for race horses. When he grew too big for jockey purpose he joined a medicine show. For years Reed traveled with minstrel and medicine show. As Uncle Tom he was the only Negro in a white cast.

Reed was one of the first Negroes to enter films, having appeared in D. W. Griffith's The Birth of a Nation. More recently he was with the Lafayette colored players at the Lincoln Theatre in Los Angeles. Since the advent of talking pictures, Reed has had parts in Hearts in Dixie, Fox Follies and Coquette.

Mary Brian, Wallace Beery, June Collyer, Henry Walthall, Walter McGrath, Anderson Lawler and Mrs. George Fawcett are featured. Richard Wallace directed.

Winfield Does S. R. O. As Wilde's Salome

The New Negro Art Theatre is entering its third capacity week with its production of Oscar Wilde's sensational tragedy Salome... with Hemsley Winfield in the role of Salome. This production has caused much talk in theatre circles not only because of the fact that Mr. Winfield has dared to play such a part but from the standpoint of Negroes attempting something other

than singing and dancing... Mr. Winfield is supported by a great cast including Inez Clough... Albert W. Patrick... J. W. Jackson... Larri R. Lorear... Marshall Rho-Des and others... Midnight performances are given on Thursdays... which are real Broadway nights in the village...

The "Blackbirds" Hold Their Own

Adelaide Hall's Popularity Growing With Leaps and Bounds

PARISIANS WELL PLEASSED

Cecil Mack's Choir Comes in for Great Share of Praise

(By J. A. ROGERS)

The Blackbirds continue to be the sensation of the season. Already their ten weeks' engagement has been extended to fourteen. In spite of the warm weather the Moulin Rouge is crowded at all performances.

Adelaide Hall's popularity continues to increase. She is hailed by many of the French papers as being superior to Josephine Baker. Is she? Josephine came at a time when the Negro dancer was still a novelty in Paris and her wild primitiveness, her sparkling good nature, and her supple, superb body flashing nude swept her into fame. Later Miss Baker was content to rest on her laurels, and when we saw her in May, 1927, her performance was poor and lamentable. Adelaide Hall is full of vim and snap. She is vivacious, fascinating, very good-natured and unaffected—the sign of the real artist which she is. Her eyes reflect unlimited reserves of nervous energy, and her shapely legs and body could well be the dream of some master sculptor.

Comparisons are odious but sometimes they can't be avoided. As a dancer or as an artist Miss Baker, as we saw her in 1927, simply cannot be mentioned in the same breath with Adelaide Hall. We saw Miss Hall for the second time last week and she was so excellent that we shall certainly go to see her again and again. She is not the star of a day or a season, for as she flashed and sparkled on the stage the other night she showed that she brings not only the natural gift of movement into her work but intelligence as well. She

possesses variety of talent, the lack of which causes many actors to last but a season. Already she is the most talked of actress of her genre in Paris.

As to her singing certainly we have never heard any human being sing in so many voices at one time. What a jazz band does for music that Miss Hall with her single voice does for singing. She is a distinctive novelty and merits the generous applause and encores she receives.

Miss Hall is not new to European audiences. She has played in Berlin, Hamburg, Budapest, Stockholm, Vienna, and other cities, in all of which she made a big hit. She has also played in New York, Philadelphia, Chicago, New Orleans and other cities where she was a success in Shuffle Along and Running Wild.

A few days ago at a contest held in the great Waterdrome at Tournelles Miss Hall won first prize for originality. She appeared in a bathing suit and her picture and the story of her accomplishment appeared in several of the leading dailies. The automobile firm of Donnet has placed a car and chauffeur at her disposal free of charge.

Miss Hall has youth, beauty, and talent in abundance. All that she needs now to boost her into fame is a clever press-agent.

The other remarkable feature of the Blackbirds is the Cecil Mack's Blackbirds' Choir. If there is anything that is distinctively Negro, and at times we can't help feeling that there is, then the scene of the Blackbirds' Choir is that thing.

The French papers describe it as "odd and heartrending, grandiose, homesickening, shivering." It is all that and more. Staged in its weird light against a tall, luminous screen on which is reflected in dominating size the figure of the principal mourner, and with the lifting of rows of white palms and the melodious shrill of the voices, it is unearthly, gripping, fascinating. It seems to go down into the very depths of one's being and touch emotions there that had never been touched before.

We understand that the whole is the work and the design of Cecil McPherson. Mr. McPherson is a genius. A genius is one who, after intense study and effort at penetration into the very soul of things, evolves something new. One leading paper said that the Cecil Mack's Choir opened new visions of Negro art. We certainly have never seen or heard anything like it.

The chorus, too, is well-trained, and its singing would be a distinct hit even without the scene. If it remains in Europe it will certainly cut a wide swathe of triumph over the Continent and increase the growing prestige of the Negro singer.

We could add many more praiseworthy things to those we said in this and the preceding article about the Blackbirds but what we have just said would be incomplete did we fail to mention two others. Miss Dudley and Louis Cole.

Miss Dudley is all life and snap. Her work stands out and the applause she receives is vigorous and ready. Mr. Cole puts much soul, harmony, and artistry into his singing of "I Can't Give You Anything But Love." Thanks to him the song is making a big hit and is being sung everywhere.

Louis Cole Tells of Paris Beauty Contest

Wherein Adelaide Hall Set the Parisians Wild and Won Second Prize

Moulin Rouge,
Paris, France,
July 16, 1929.

Mr. Romeo L. Dougherty,
Sporting and Dramatic Editor,
The N. Y. Amsterdam News,
New York City, U. S. A.
Dear Mr. Dougherty:

Probably you will recall my name. In case you don't, I will say that I am Louis Cole. I joined "Blackbirds" just before they sailed. In the show I am singing "I Can't Give You Anything But Love," and "Doin' the New Low Down." I also dance the latter. But Mr. Dougherty, I am not writing you to tell you of myself, but of an incident that happened here in Paris since we have been here.

At the Villa de Fouselle was held a gala bathing fete, contestants being stars and actresses of Paris music halls. This happened on the 28th of June. Among the contestants was Adelaide Hall from the Moulin Rouge, wearing a bathing suit of red, white and blue. Little did she dream that we had a chance for any of the prizes, but when she made her appearance these French people almost went wild with enthusiasm, and whatnot. It almost sounded like Lindbergh's welcome home.

There were two prizes, one for costume and the other for form and originality.

Mlle. Dianah, whom you see photographed with Adelaide, through an act of friendly favor on the part of the judges, received first prize. She is also rated as the most popular actress in Paris today.

But had it been left to the people to decide the winner, and not the judges, Adelaide Hall would have won the contest. However, Miss Hall did win the second prize for form and originality.

Mlle. Dianah never dreamed that Adelaide Hall would vie with her in the contest so wonderfully.

One Paris daily said: "Such personality and vivacity as displayed by Mlle. Adelaide Hall has not been seen in a long, long time."

I am sending this to you, Mr. Dougherty, because I think the folks at home would like to know about it. I enclose a photograph which I took taken from the Petit Bleu, a Paris daily.

As it is rather early in the morning I must say au revoir. Hoping to hear from you soon, I am

Yours very truly,
(Signed) LOUIS COLE,
11 Rue Scribe,
Care of American Exuress,
Paris France

RAISE \$1,000.00 FOR MEMORIAL TO ALDRIDGE

To Place Chair in English Theatre

NEW YORK, Aug. 1—Check for \$1,000.00 was forwarded on July 18, to Otto H. Kahn, Treasurer of the American Shakespeare Foundation, by James Weldon Johnson, this sum being contributed by a number of colored American citizens for the purpose of endowing the Ira Aldridge Memorial Chair in the Shakespeare Memorial Theatre at Stratford-on-Avon. In his letter of transmittal, Mr. Johnson who was chairman of the committee to raise this sum have deemed it a great privilege to be able to cooperate with the American Shakespeare Foundation in raising this sum and it is a very deep gratification that colored citizens of the United States in appreciation of the place held by Ira Aldridge as a great tragedian in theatrical history, so cheerfully contributed the money for this Memorial. A total of \$1025 was contributed. The cost of multiplying, printing and postage was \$35.70.

Ira Frederick Aldridge, according to the New International Encyclopedia, was born in 1810 and died in 1867. He was known as "the African Roscius." There are conflicting accounts of his early life. One of the stories declares that he was a mulatto born in Maryland and apprenticed to a German ship carpenter. Another story is that he was the son of a native of Senegal who was brought to America as a slave and who after becoming a Christian, became pastor of a church in New York City.

Went to England With Kean

Whatever his early life, Aldridge became the servant of Edmund Kean, the great Shakespearean actor, accompanying Kean to England in the early part of the 19th century. On his return to America he appeared on the stage

in Baltimore without success. He then went back to England, making his debut at the Royal Theatre in London as "Othello." He was an instantaneous success and became remarkably popular. He later played the role of Aaron in "Titus Andronicus" in 1852 and peared with great success in Brussels and other places on the continent. He was decorated with crosses and medals by the Empress of Austria and Russia and the King of Prussia, and was honored with membership in several of the great academies.

Theater 1929
Picture Films, etc.

STRANGE REASONING

COMMENTING on the report that southern motion picture exhibitors in convention assembled went on record as opposed to all-Negro photoplays, the New York Amsterdam News concludes that "the South objects. 'Hallelujah' will make too many friends for the Negro." In support of this conclusion, the esteemed News tells its readers that "Hallelujah" "portrays nothing of the relations between the races in the South" but "brings out the pathos and poetry of the Negro as no other picture has attempted to." Therefore, spectators will be made to feel that the Negro is a fine fellow and should not be oppressed and lynched.

We beg to differ. The bulk of the southern white theatergoers do not object to the depiction of what they believe to be Negro character on the motion picture screen. They do not object to seeing Negroes pictured as animalistic field hands and demoralized slum dwellers. It does not offend them to see Negroes doing on the screen what southern white people have always said the Negro is wont to do with or without provocation. Not a single all-Negro or part-Negro motion picture released by the producers has portrayed the Negro otherwise. Certainly then, it is very foolish to assume that the white South objects to these pictures on the ground that they will make too many friends for the Negro. The South has never objected to the stories of Octavus Roy Cohen, Hugh Wiley and Irvin S. Cobb nor the tales of Uncle Remus, all of which portray the Negro as he appears in the all-Negro pictures.

What the prejudiced white South objects to is the fact that Negroes are drawing good salaries as motion picture actors while the bulk of poor whites are hardly able to make ends meet. The objection is basically economic and is apiece with the objection to seeing Negroes rolling along in expensive automobiles, playing tennis, living in beautiful homes and succeeding in business. If the actors in these Negro pictures were white folks corked up, there would not be the slightest objection to the screening of such films in Dixie.

"Hallelujah" and the South

WHEN THE MOTION PICTURE "Hallelujah" was first shown in New York some Negroes objected to it on the ground that it "ran down" the Negro. These critics are certainly hard to please if they saw anything objectionable in that picture. It brings out the pathos and poetry of the Negro as no other picture has even attempted to. Perhaps the objectors will be mollified when they learn that the South has strongly objected to "Hallelujah," for every Negro has the feeling that anything the South objects to must be good for the Negro.

THE MOTION PICTURE exhibitors of the South recently held a convention, in which they went on record as sternly opposed to Negro pictures and asked the producers to restrict or entirely forego the making

of such pictures. What is behind the South's objections? "Hallelujah" portrays nothing of the relations between the races in the South. It neither glorifies nor degrades the Negro. There is nothing in it to suggest lynching or the general oppression and injustice visited upon the Negro by the South; a foreigner seeing "Hallelujah" would never guess that there are such things. There is no business of black men and white women in it, or white men and black women; in fact, there is not one white person in the picture.

THE SOUTH OBJECTS because of rancid jealousy. This all-Negro picture is more interesting, more thrilling than anything that could be written around the white South. Without any attempt at idealization it shows that the Negro is a far more picturesque personality than the white Southerner, and thus more likely to win the world's sympathy. Many people who see this picture will laugh and weep and quiver, realizing for the first time the richness, romance and epic quality of the Negro. Though the picture gives no word or hint of white people's tyranny and persecution, the spectators cannot avoid the thought: "And these are the people whom the South calls brutes? These are the rich but harmless lives that are snuffed out every year by burning or hanging?"

THEREFORE the South objects. "Hallelujah" will make too many friends for the Negro.

"Uppity Negroes" Protest Hallelujah. Editor Avers

By EARL A. BALLARD.

Recent protests and criticisms directed against "Hallelujah," King Vidor's picture drama of Negro life in Dixie, came from the Daily Review and Motion Pictures To-Day, an editorial appearing in the October 12th issue of the magazine, and Mr. James J. [unclear] of certain of the Chinese," the writer certain racial groups to "squawk" whenever there is attempt to depict their characteristics in any than flattering colors.

In reference to the film, "Hallelujah," Mr. James writes that "it gives a fine and sympathetic portrayal of the Negro in certain aspects and does him no harm at all. What the protesters really was nothing but hating flattery with no contrasts of the seamy side. 'One of the hardships in picture making is the certainty that race sensitiveness will result in uproar if any of many peoples is presented in any save flattering colors.

The latest of these manifestations comes from certain uppity Negroes who write letters to newspapers protesting that "Hallelujah," the

NEW YORK. — "Close-up," an English monthly devoted to "films as an art," has its August number devoted to a discussion of the Negro in motion pictures. The number is illustrated with photographs from films in which Negroes were actors, in Europe, Africa and America, contains the following features: "The Negro Actor and the American Movies," by Geraldyn Dismond; "The Aframerica Cinema," by Harry Potamkin; letters from Faye Green and Walter

White, assistant secretary of the National Association for the Advancement of Colored People; "Of Negro Motion Pictures," by Elmer Carter; "Black Fanfare," by Osweil Blakeston, and "London and the Negro Film," by Ray Chow.

New Colored Pictures

By Fox Director

10-19-29

Raymond Cannon, Fox motion picture director, has announced his intention of producing as his next offering on the screen a story with an all-colored cast. Cannon believes that Negro stories on the screen are destined to grow in popularity and now has two or three under consideration from which he will make a selection for his forthcoming effort.

Will Vodery Gets Three Year Contract With Fox Film Co.

Will Vodery, for a number of years composer and arranger of numbers for Ziegfeld's Follies, signed a contract with the Fox Film Company, the largest producing company in the world, to supervise and arrange the music for their talking films for the next three years. The contract calls for a salary of \$26,000 per year and a bonus which will increase each year. It is the largest contract ever signed by a colored musician. Mr. Vodery will leave for Hollywood about October 15.

Mr. Vodery is a native of Philadelphia but has been a resident of New York City for many years. He enjoys a fine reputation among the theatrical profession and conducted a theatrical booking agency along with his duties as arranger for Ziegfeld. The Fox Film Company recently purchased the Metro-Goldwyn-Mayer Company and took over all the Loew theatres in the country, placing them in a commanding position in the industry.

Hallelujah Has A Dazzling Premiere

Spectacular because of some \$44,000 invested in massive flood lights alone by M. G. M. studios, the personal appearance of Sir Jagatjit Singh, maharajah of Kapurthala, India, one of the wealthiest rulers of the world, "Hallelujah" saw a premiere here Wednesday evening second to none.

Hordes of eager spectators lined Broadway from Fifth to Seventh to witness the arrival of their favorite stars and waited patiently long past the scheduled hour for a glimpse of a real sheik from India. The new Palace theatre, which was formerly the Orpheum, was beautifully dressed and bejeweled for its debut as a movie house and also the twenty-fifth anniversary of Wm. Fox as a producer of motion picture masterpieces. Through the Pacific network of the Columbia Broadcasting company, the entire coast was able to tune in on the proceedings and hear remarks from celebrities attending the gala affair.

Aside from such distinguished members of the film world as Sid Grauman, King Cidor, Conrad Nagel, Marion Davies, Norma Shearer, Louis Mayer, Mr. Thalberg, and others too numerous to name, representatives of the colored race were there in true premiere style. Rolls Royces not excepted.

Nina Mae McKinney hailed as one of the most sensational cinematic finds, and star of the picture, was the only member of the cast present and received a deafening applause from the throng as she alighted from a Rolls Royce town car, accompanied by her mother, Mrs. Manor. The Stepin Fetchit family brought out two caloric busses, one for himself and man and the other in which the comely little blonde madam and a woman attendant cruised into the flood of klieglights.

Comparatively few colored parties graced the opening, however, because it was reported all tickets were spoken for in advance by various studios for their stars.

Benny Rubin, famed wisecracker, acted as master of ceremonies before the microphone.

The picture is said to be a novelty in conception and treatment with the most elaborate musical features of any production to come out of the studios in months. A full review will appear in Flash next week.

THE DILEMMA OF THE NEGRO ACTOR

(Continued from last week)

I mentioned the incident of the Press to show that the Negro intelligentsia is playing a part in modern Negro life. Let us see the work of these people represented on the stage, as well as their antics, immorality and suffering of the lowly.

I am glad indeed we have organs now great enough to stop white producers from making fun of the Negro. Yet I believe there is an audience among the whites large enough to support some real efforts by the Negro actors. The excellent acceptance of the first all-colored movietone, "Hearts in Dixie," is encouraging. Negroes enjoyed this production because it was romantic, beautiful and entertaining. There is still more romance in the modern type.

Let the thinking whites demand artistic expression from the trained Negro artist of today, and the dilemma will be solved. But as things are today on the stage I am compelled to leave these facts with you, as a true picture of the situation.

The dilemma of the Negro actor still exists. He is perplexed, facing two audiences—black and white, demanding different offerings. What shall he do if he wants to move to higher things?

THE END
MEMPHIS, TENN.
EVENING APPEAL
OCT 14 1929

Black Robots

King Vidor, movie director, has missed his golden opportunity. When he was in Memphis several months ago, working on "Hallelujah," which was to portray the negro as the negro is, editorial comment was made in The Evening Appeal that his was the opportunity to create the greatest of American epics. That opportunity has been sadly muffed.

Mr. Vidor has presented a set of dark-skinned robots. His story is not the Octavus Roy Cohen yarn of black negroes with admirable Jewish minds, but it is as far of truth. He has made the grave error of translating the blessed, happy negro of the south to the mood of Broadway. He has stupefied a great emotional

nood and has given his critics opportunity to convict him of claptrap and nonsense. Mechanics conquer spontaneity in his offering. The Al Jolson influence is great. The "mammy song" sentiment takes command before the first reel is exhausted, and reasserts itself before the audience is.

"Hallelujah" has its high spots. There is gorgeous singing. Some of the photography is magnificent. It is worth seeing; there is no question as to that. But it is not quite the true probe into the spiritual depths of the negro.

Reaction to the preview showing at Loew's Palace last night, before a full house, should convince the Loew management that "Hallelujah" should be offered in Memphis at one of the lesser theaters.

BOOST NEGRO MOVIE ACTORS STAR URGES

Create Demand for Negro Plays

May Help To Bring About Better Race Relations

NEW YORK Sept. 11—Replying to an inquiry by Walter White, assistant secretary of the National Association for the Advancement of Colored People, about the Negro actor in Hollywood, Clarence E. Muse, who starred in "Hearts in Dixie," writes that colored people should support Negro actors and Negro motion pictures.



Clarence Muse

"It is indeed an exacting pro-

gram for the Negro artist," writes Mr. Muse. "He is scarcely considered at present. Only in rare individual cases has he been received as an artist. And the most striking thing is that it is not necessarily prejudice that holds him out."

"The producers are moved solely by box office appeals and whims of the many thousand distributors and theatre managers who reflect the reactions of their audiences in their weekly reports to producers."

Intended for Two Reels

"The recent production, 'Hearts in Dixie,' was intended originally to be a two reel experiment, a novelty. It grew while production was in progress to a feature. It has been received with great applause all over the country. But the producers still think that such a thing should not be repeated often because they are of the opinion that the type of colored pictures that will appeal for the present to white audiences are not of the colored people's fancy. More has been heard to the discredit of 'Hearts in Dixie' by the producers from colored people than praise. This is a game we must build ourselves into, through the same process that other artists have been compelled to follow."

"If a Negro artist had a half million or so serious letters pouring in from all over the country asking for a return of that artist, he would soon receive a delightful contract, more pictures of the style asked for would be coming forth. And in each one of these efforts please understand that new opportunities would be opened for our artists crying for a chance—Let the serious, ambitious Negro public direct their letters to producers like Fox, First National Warner Brothers, Metro-Goldwyn-Mayer, Paramount, RKO, Pathe and other well known producers and you would see the names of colored artists heading productions."

"It is our fight. We pay a large sum of money for picture entertainment. Get enthused. No one is enthused now but white audiences, we simply accept what has been done as a matter of course. Here is a field to put over a great antidote for race feeling."

Attempt to Bar Negroes in Films

Benighted Section of Country Again Shows Unreasonable Line

THEY'RE UP IN ARMS Exhibitors in Convention Vote to Restrict or Entirely Forego Exploiting Race

To the numbskulls who saw in the making of "Hallelujah" another attempt to belittle the Negro the news of the attempt to bar the Negro in the motion picture industry should carry an unusual amount of interest as it will naturally show just what would have been the result had such men as King Vidor made an attempt to satisfy those ready to applaud a bunch of strivers trying to appear at home in an atmosphere entirely foreign to what they are accustomed.

A publication devoted to the interests of the picture game recently disclosed that Southern exhibitors in convention in a certain section of that dear old southland of which so many flying for their very lives have immortalized in song went strongly on record against Negro pictures and called upon producers of the industry to "severely restrict or entirely forego" the making or pictures exploiting the Negro race.

It is the opinion of the same publication that this is a sensitive situation and one that deserves immediate consideration. From Atlanta, Ga., comes a release telling that the Southeastern exhibitors want no Negro films, the "Weekly Film Review" of that city calling attention to the reaction of audiences of that section to the number of films featuring Negroes which have been released in recent months.

A resolution against such pictures was passed at the recent convention of Southeastern exhibitors at Columbus, Ga. Attention is also directed to the Metro-Goldwyn-Mayer organization in that included in the four pictures scheduled for October releases in the South are two \$2 specials, "Marianne" and "Hallelujah," with "The Mysterious Island" and "The Thirteenth Chair" completing the group.

It is said that the wonderful manner in which the newspapers of Greater New York received the showing of the film at the Lafayette and Embassy theatres on their initial showing about a month ago did not help the case any, for it is simply breaking down the barriers leading to the real creation of "the great American play" which, when it comes, must deal fairly with the Negro if it is to reach that triumph which American producers without prejudice hope for.

The South is making progress, but not along the color line. In the face of the progress of the Negro this section of the country remains firm in its attitude towards black Americans, and the first time anything shows which will have a tendency to bring forth the art of the race a concerted effort is made to crush it. Whether producers will risk the ban of the South in the creation of other pictures of the size of "Hallelujah" now remains to be seen.

Theaters - 1929

Picture, Films, etc.

THE NEGRO ON THE SCREEN

MR. CLARENCE E. MUSE, the star of the picture "Hearts in Dixie," expresses the belief that the Negro can get more consideration in moving pictures and more work if more colored people will write in to the various producers applauding the acting of such Negro actors as do get work and asking for more Negro pictures. Says he: "More has been heard to the discredit of 'Hearts in Dixie' by the producers from colored people than praise. . . . If a Negro artist had a half million or more serious letters pouring in from all over the country, asking for a return of that artist, he would soon receive a delightful contract, more pictures of the style asked for would be coming forth. . . . Get enthused. No one is enthused now but white audiences. We simply accept what has been done as a matter of course. Here is a field to put over a great antidote to race feeling."

We can understand Mr. Muse's point of view and we think that where Negroes are enthused by the work of a Negro artist or a picture built around Negro life they should by all means help the cause along by writing their opinions to the producers. There will certainly be greater consideration for Negro actors and Negro themes when it is known that millions of theatergoers are anxious to see them.

There is, however, another side to this question. Negroes would be false to themselves and the cause of their race if they wrote letters to producers applauding productions that in their hearts they considered detrimental to the group. Most of the pictures built around Negro themes so far produced have been of this type. The Negro is sick and tired of being portrayed solely as a clown or a moron—a simple, thoughtless child of nature turned loose among sympathetic and patronizing whites. Hence when he views a picture that so portrays him, it is quite human for him to knock it. Of course, the white audiences are enthused by such "all-Negro" productions. We expect that. Their stereotype of a Negro is but a grotesque bolstering up of their belief in their race superiority. All humans like to be told or shown that which they already believe.

The motion picture producers, like the theatrical producers, are not yet ready to portray the Negro in America as he really is. Negro plays for the general public must still be stark tragedy or hilarious comedy, such as "Black Boy," "All God's Chillun Got Wings," "Porgy," "The Emperor Jones," "Goat Alley," "In Abraham's Bosom," and so forth. Both of the big "all-Negro" moving pictures, "Hallelujah" and "Hearts in Dixie," have dealt with a phase of Negro life that is rapidly disappearing even in the rural South and the portrayal does not leave the average Negro audience enthusiastic, albeit "Hearts in Dixie" is far superior to King Vidor's widely and loudly advertised production. Because the bulk of the movie audiences are white, the producers give them what they think they will enjoy with scant regard for the Negroes. These producers do not believe the whites are yet ready to view serious and intelligent portrayals of Negro characters or of Negro life, because such could not help but involve criticism of the whites themselves or give offense by portraying Negroes as whites do not wish to see them.

In this latter connection, it is interesting to note the report from Hollywood that Gloria Swanson's latest picture, "Queen Kelly," has failed to appear because it has been barred by Will Hays, former Republican boss, but now czar of filmdom. It seems that there is a Negro priest in the picture and Mr.

Hays, who is an elder in the Presbyterian church, says the appearance of this black Catholic clergyman would affront thousands of religious (sic) white people.

Now there you are. Many black priests exist in various parts of the world. At least one has been made a saint, and yet a Negro priest cannot be portrayed on the screen! Obviously as long as this point of view is dominant in filmdom, there will be few pictures produced that will meet with the ungrudging approval of Negroes. Nor can the Negro screen actor give full play to his histrionic ability as long as he is restricted to being just comical or primitively passionate.

WILL HAYS BARS MOVIE WITH COLORED PRIEST

Hollywood, Cal., Sept. 10.—The failure of Gloria Swanson's latest picture, "Queen Kelly," to reach the theatres of the country was last explained. The much-heralded film sensation was banned by Will Hays, czar of the movies, because one of the prominent figures in the story was a colored priest. Hays, according to the well-authenticated rumors flying around the lots, objected strenuously to the black priest saying it is reported that such an appearance on the screen would affront thousands of devout, religious followers and white audiences. Whether Mr. Hays who hails from Indiana and is a Presbyterian elder, as well as a former Chairman of the Republican National Committee, knows there are many Negro priests was not explained. He probably would be still more shocked to learn that many foreigners believe Christ to have been a black man. The picture was directed by Eric Von Stroheim, the famous director of "Foolish Wives," and "The Merry Widow," who is said to believe in strict racialism.

MOVIE STARS CAME IN BY "BACK DOOR"

Writer Declares That Servants Were First to Get Screen Parts.

Stepin Fetchit, Carolyn Snowden are Cited

Geraldyn Dismond in Baltimore Afro

The Negro entered the movies through a back door, labelled "servants' entrance," but he accepted the parts assigned him, made good, and opened the door for bigger things.

Bootblack Worked Way Up. Oscar Smith, who came to the Paramount Studios nine years ago as the personal servant of Wallace Reid, and at present owns the bootblack stand at his studio, has worked in 200 pictures and has recently received a contract exclusively for Paramount talking pictures.

Stepin Fetchit, who is billed as the Star of the William Fox all-talkie "Hearts in Dixie," was the porter on the Fox lots. Carolyn Snowden, who played opposite Fetchit in "In Old Kentucky Days," was also a lady's maid for a prominent star.

Sunshine Sammy

As for the exceptions, they were for the most part African chiefs and the members of their tribes. One, however, I do not recall from my first experiences with movies. He is Noble Johnson, of whom practically nothing is heard now in connection with Negroes. The last time I saw him, he was playing the part of a Mexican bandit, and rumor has it that he owns considerable stock in the company for which he works and is successful for all parts calling for a swarthy skin. The other two unusual individuals are Sunshine Sammy and Farina, a close second.

Talkies Aided Race

It is significant that with the coming of talkies, the first all-Negro feature pictures were attempted by the big companies. White America has always smacked much of the fact that all Negroes can sing and dance. The movie of yesterday, to be sure, let him dance, but his greatest charm was lost by silence. With the talkie

the Negro is at his best, and no one who has seen "Hearts of Dixie" or Al Christie's "Melancholy Dame" will disagree with the assertion that the Negro's voice can be a thing of beauty in spite of the mechanics of this new venture in the art of the movies.

Three By-Products

Three by-products have resulted from this slow recognition of the Negro as movie material—Negro film corporations, Negro and white film corporations, and white corporations, all for the production of Negro pictures. They have the best motives, namely, to present Negroes, showing them not as fools and servants, but as human beings with the same emotions, desires and weaknesses as other people's; and to share in the profits of this great industry.

Credit Race Led With

New Color Photography

NEW YORK.—Martins Clarkson, race leader, now in Germany, who is credited with producing the formula for a special type of color photography, may be heard back to America by Jack Goldberg, white, to aid in the production of colored motion pictures.

Clarkson is now at work in a German dye factory, his formula, used in the Josephine Baker picture, "Siren of the Tropics," is said to exceed technical perfection and is an invention for the movie industry.

Bill Foster Organizes

Talkie Movie Company

Culver City, Cal., Nov. 1.—William Foster, veteran show promoter and writer of plays, and the first man of his race to introduce motion pictures in Chicago, his home town, has organized the Foster Photo Play company in Los Angeles with its studios in this city.

"The talking picture business is the biggest uplift project the race has ever had. The white producers know this and told me so. They are afraid to tackle it in a high class way at present. The world knows all American Negroes are hot-headed and ugly—that the negro race are not cornfield and cotton patch Negroes. That the class of Negroes shown in the productions are the only ones that will pay, the directors believe. They say the time is not ripe for high class and uplifting race talkies," stated Mr. Foster.

Day of Small Independent Theatre Past, Says Dudley

By S. H. Dudley, Sr.
Veteran Showman Says Outlook for Vaudeville and Tab
Shows Worst in History. Talking Pictures Hurt.

By S. H. DUDLEY, Sr.
The outlook for vaudeville and tab
playing colored houses is the worst
in the history of colored theatres.
The cause of it, is the talking pic-
tures, and not only does the talking
picture hurt the actor, but it has
also killed the musician.

Now I am often asked if I think
that the public will stand for me-
chanical vaudeville, and canned mu-
sic? Well, this is a hard question to
answer, for there is not one producer
in the whole world who knows what
the public wants in the theatrical
amusement. There are a few who
make a good guess, and produce
it now and then, but when this hit
takes the public and goes to S.R.O.
the author and producer get chesty
and write flop after flop.

Shows Flop Overnight
The public does not know how
much money is lost each year in
theatrical productions, that only play
one week or one night, and go back
to the store house after six to ten
weeks of rehearsing.

Chain Only Hope
As I remarked three years ago, I
fear; the day for the small theatre,
white or colored, is not gone, but go-
ing. I am now in North Carolina, and
have been for the past month, look-
ing the field over, and may organize
a chain of picture houses, as the
day for the independent theatre own-
er is nearing its end.

I remember; when the Theatre in
Atlanta, Georgia, the Standard Thea-
tre in Philadelphia, and the Koppin
Theatre in Detroit, were making
more money than two-thirds of the
best white theatres. But look at
them today!

So one never knows what the
amusement seeker wants, if one did,
there would be packed theatres play-
ing to turn-away business nightly,
and there would not be any shows
going back to the store house, no
producer losing money, nor any au-
thor writing a flop.

Theaters-1929

Picture Films, etc.,

KING VIDOR'S NEGRO PRODUCTION



Scene from "Hallelujah."

Adelaide Takes Paris by Storm



The Gay Parisians Have Taken the Charming ADELAIDE HALL of "Blackbirds" to Their Hearts. Adelaide Also Won a Bathing Beauty Contest Recently and When You Can Do That in France It Means That You Have Won Real International Fame. The Picture Shown Above Is the Very Latest of Miss Hall, Which Was Taken Recently in Paris.

KING VIDOR'S

romance of Negro life.

New York Times

8-18-29

New York



The most keenly awaited motion picture of many seasons. Now you will see this mighty Epic of the colored race told in thrilling dialogue and song which has been months in the making under the directorial hand of King Vidor.



Much of the drama was photographed in Memphis in authentic locations. You will see genuine colored cabarets of the South, gambling hells and intimate scenes of an amazingly picturesque people. In these settings Mr. Vidor has unfolded a story of those who live and love and dream fearlessly, recklessly, passionately.



This Remarkable Metro-Goldwyn-Mayer picture will have a

Simultaneous World Premiere

Starting TUES., AUG. 20

Twice Daily thereafter, 2:45-8:45

Refrigerated

EMBASSY

BROADWAY and 46th STREET

LAFAYETTE

132nd STREET and 7th AVENUE

Additional Midnight Performance at Lafayette Night of Premiere, Thereafter Midnight Performance Every Friday.

SEATS NOW ON SALE AT BOTH THEATRES



Tonight Broadway and Harlem sing the praises of

METRO-GOLDWYN-MAYER'S

HALLELUJAH

Simultaneous World Premiere

TONIGHT 8:45

Twice Daily Thereafter

REFRIGERATED

EMBASSY

Broadway & 46th St.

LAFAYETTE

132nd St. & 7th Ave.

SEATS ON SALE AT BOTH THEATRES

Make Advance Reservations Now

Tonight is an historic occasion. The art of the speaking screen moves forward to grander heights with this remarkable dramatic portraiture of Negro life. Directed by King Vidor, director of "The Big Parade." It is an entertainment whose daring and reality and vividness make it an imperishable landmark in the annals of stage or screen. It is told with gripping intensity in dialogue that's earthy and true, with songs and dancing. It is destined for a sensational reception accorded few pictures!



Additional midnight performance tonight at Lafayette Theatre. Thereafter midnight performance every Friday.

Theaters—1929
Picture Films, etc.

Well-Known Critic Lauds New Film In Pointed Review

IS ANOTHER LAUREL FOR KING VIDOR

Reviewed Tuesday evening at 8:30 p. m., Embassy Theatre.
Reviewed Tuesday midnight, Aug. 20, at 12 o'clock, Lafayette Theatre.

THE CAST

ZEKE.....Daniel L. Haynes
CHICK.....Nina Mae McKenny
HOT SHOT.....William Fountaine
PARSON.....Harry (Dad) Gray
MAMMY.....Fanny Belle McKnight
SPUNK.....Everett McArrity
MISS ROSE.....Victoria Spivey
JOHNSON KIDS.....Milton Dickerson, Walter Tait, Robert Couch
Dixie Jubilee Singers, Cotton Pickers, Dance Hall Crowd.

By MAURICE DANCER

Simultaneously at the Lafayette theatre in Harlem and at the Embassy theatre, down Broadway, last Tuesday, "Hallelujah" unreeled its pictorial background and chanted its rhythmic theme for two widely different audiences. King Vidor, the director, has added another star to his crown. This young man who directs "The Crowd" and "The Big Parade" finds in "Hallelujah" an even brighter lustre.

This long expected Negro film, which has been in the making for some time, has at last arrived in town and aroused the premiere audiences to a lively pitch of enthusiasm. For nothing like it has ever come into these decorous parts before.

At the Lafayette theatre, a good natured audience applauded loudly, but did not react when certain scenes called for it. Profuse laughter was prevalent all through the picture, while the audience at the Embassy sniffed and were awed, Harlem that usually goes wild over hot dances, found itself strangely at ease when confronted with a more elemental existence of its race; "Hallelujah" does not spell just Harlem with its city sophistications, it chooses for its story, the eldest son of an easy going plantation family, and probes impartially among his virtues and his vices, his moods and weaknesses. The dialogue does not come up to standard, but it does not have to because here is a story that is better told with the faithless Chick; Daniel L. Haynes, with a voice of good quality, offers another noteworthy portrait, as Zeke; William Fountaine, as Hot Shot; Fanny Belle McKnight as Mammy, and Harry (Dad) Gray as the Parson, were all well chosen for their parts.

With a rich musical score and remarkable camera work, "Hallelujah" was well worth waiting for.

VIDOR'S NEGRO FILM

"Hallelujah" Reveals Adroit Blending of Photography and Dialogue—Other Films

By MORDAUNT HALL
KING VIDOR'S negro talking picture "Hallelujah," which is quite as eloquent as the dialogue, is now sojourning at the Embassy Theatre in Harlem, is an intensely interesting example of skillful blending of cinematic ideas with sound effects and dialogue. Mr. Vidor has been shrewd enough to take every advantage of his camera, at the same time putting in words or audible effects where it was advantageous. To cover the lapses of time he uses three or four subtitles, and while this may be criticized by some producers who prefer these time passages to some of the utterances of the characters, they serve the purpose of intermissions between acts.

It is a play sometimes, but perhaps not in this particular case, that actual intermissions as they occur in a play cannot take place in a picture. The reason is easily explained, for although this picture is now on the screen of a reserved seat house, it will eventually go into a special cinema theatre, where it is impossible to stop the production as is done in stage theatres. True, the lights might be switched on and a voice might tell from the screen what is written on the subtitles in Mr. Vidor's film, but it is problematical whether the caption is not preferable, as it does not entail any loss of time, which, after all, means money to the motion picture theatre.

This "Hallelujah," with its clever negro cast, is one of the few talking pictures that is really a separate and distinct form of entertainment from a stage play. In his depiction of a revival meeting, Mr. Vidor portrays the preacher, with a locomotive driver's kerchief around his throat and a cap on his head, shouting about "cannon-ball expresses to hell" and going through the motions of shadow boxing as this individual pretends to fight the devil, and then Mr. Vidor turns now and again to the wayward yellow wench to stress her reactions to Zeke's (the preacher's) fanatical conduct and talk.

In a subsequent sequence, where the blacks undergo the baptismal immersion, Mr. Vidor's photography and in a number of other scenes he balances his picture values nicely with those accompanied by speech. Toward the end, however, sound effects, without voices, are employed with pictorial ideas in a stirring fashion. It is this episode that is reminiscent of part of Eugene O'Neill's "Emperor Jones," for there is the fearful, wide-eyed scoundrel, Hot Shot, being pursued by Zeke, who stalks unhesitatingly through the water and undergrowth, pushing aside the lower branches of trees, his demeanor a wonderful contrast to that of Hot Shot, who is so exasperated that he stumbles and halts and becomes entangled in the wooded swamp. And all the time this is going on one hears the gurgling water as each man makes a move. The sound may not always be as natural as one would wish, for it seems at times as if the bed of the water were made of wood; but, nevertheless, it enhances the dramatic value of these scenes.

The tonal quality of this picture appears to improve after it has been under way for five or ten minutes. This may be merely because one becomes accustomed to the vocal and other sounds. The first music coming from the screen is extremely harsh, like the playing of an old phonograph record, and it makes one nervous, but this also seemed to get better as the picture continued.

Two New Players Make Bid For Public Support

NEW YORK.—(ANP)—Within the last week two new shows, employing colored casts, have opened and made their bid for public favor. The first to open was Great Day, which had its premiere at the Globe theatre in Atlantic City, N. J. Hot Chocolates, opened Thursday at the Hudson theatre in this city. Great Day, a musical comedy produced and conceived by Vincent Youmans, is lead by those veterans of comedy, Miller and Lyles and by Cora Green, the blues singer. It has been described as an ambitious show, tuneful and gay. The headliners, the Two Black Dots, Lois Deppe, as the leader of a group of singers in spirituals, and Fletcher Henderson's orchestra, all took with the Atlantic City audiences. The locale of the play is laid close to New Orleans. Two of the most tuneful numbers are "Without a Song" and "Great Day." The choral singing is led by Will Marion Cook and Russell Wooding.

Great Day is scheduled to open at the Cosmopolitan theatre in this city next week.

Hot Chocolates, according to one metropolitan critic, is the best Negro revue brought to Broadway since Lew Leslie produced Blackbirds. It is described as a musical revue by Andy Razaf, Thomas Waller and Harry Brooks, and it is being presented by Connie Immerman, at whose night club the embryo of Hot Chocolates was originally given.

"Jazzlips" Richardson, Baby Cox and Louise Cook are the stars of the production, although Edith Wilson, Billy Higgins and Paul and Thelma Meares all come in for their share of praise and do inspired work.

One critic writes: "Those of the performers who come nearest to taking the show into their own hands in Hot Chocolates are Mr. Richardson and Miss Cox. The former—tap dancer, adagio dancer, contortionist, and capable of making his lips do incredible things—is equally proficient in straight clowning roles. Miss Cox in her nimble rambling about the stage, keeps a large chorus to its paces at all times.

Mr. Vidor has also filmed some capital and interesting scenes of the operations of a cotton gin, work in a sawmill and prisoners breaking stones in a quarry, and it is a pity that more footage was not devoted to these incidents instead of using up film in other unimportant bits.

Harlem First Night

A Milestone in Negro Culture

An Impression Appearing in Sunday's New York World.

By JAMES GOW.

AN EVENING significant in the social and cultural life of Harlem was drawing to a close. With an accompaniment of full-throated laughter and husky cheers, King Vidor's motion picture "Hallelujah" had run its course. The curtains closed and in the sudden spotlight stood a native son of Harlem, Bill Robinson, bowing and smiling to his friends and neighbors. With pleasing new opening remarks he introduced five members of the cast. One by one they advanced confidently into the friendly spotlight, smiled, spoke to the friendly audience and retreated to stand in a dusky line at the side of the stage.

And then, with a smile of a different sort of pride and to an accompaniment of crackling applause that suggested a group suddenly grown politically conscious of itself, the loose-footed Mr. Robinson introduced Congressman Oscar DePriest. Blinking under a spotlight to which he is unaccustomed, Congressman DePriest smiled benevolently, dug into his pockets with his hands and said: "We are standing on the threshold of civil and cultural emancipation in America. Tonight we have seen how far our race has progressed culturally and artistically since the Emancipation Proclamation."

Despite his addressing Mr. Robinson as "Chairman," despite his addressing the audience as "fellow American citizens" and his dropping into senatorial accents that sounded unconvincingly bombastic after the neighborly remarks of the actors, Congressman DePriest was right.

The Congressman was, however, preoccupied with the achievement recorded on the film that sped its way through the machine in the projection booth. He gave no evidence of appreciating how truly auspicious were the purely external aspects of the evening. If he had been a Caucasian looking in, he would have been more forcibly struck with the fact that the opening of "Hallelujah" last Tuesday evening in the Lafayette Theatre, at Seventh avenue and 131st street, set a new level in the social life of Harlem.

It was Harlem's first world premiere, a premiere simultaneous with the first showing of the film at the Embassy Theatre. The Lafayette premiere attracted an audience that could claim the members of the all-

Negro cast as neighbors, friends and racial brothers. The Embassy premiere was for Times Square theatregoers.

The klieg lights focused on the facade of the Lafayette Theatre bathed the sidewalk and the entrance to the one-time vaudeville house with a variety of brilliance that they had not known heretofore. Taxicabs driven by Negroes delivered ladies and gentlemen in evening dress, who pressed their way into the theatre through the sidewalk throngs gathered to view the socially elect of Harlem set a precedent.

In the outer lobby black and chocolate faces registered happy anticipation. There was much full-bosomed laughter, and Harlem laughter can be full-bosomed, for the prevailing style of feminine physique at Seventh avenue and 131st street is not the Times Square slimness, which seems almost anaemic in contrast. Women dressed in gold and green and red stood facing directly into the glare of the klieg lights with a happy self-consciousness of the colorful effect of the scene.

As the audience of 1,600 Negroes watched the film a subconscious appreciation of the fact that a part of their heritage had been sympathetically and sincerely portrayed in a popular medium imbued them with an explosive, almost frenzied, joy. They laughed. It was gorgeous, rich laughter. At a given point in the film the laughter cracked out like a shot, spontaneously, loudly, simultaneously.

It was husky-voiced laughter from deep throats—"belly laughter," if you will—but it was not the "belly laughter" with which an audience responds to doubtful jests in a musical revue. The laughter of this Harlem audience depended little upon the immediate situation, little upon the individual line of dialogue.

Always back of the flickering shadows on the screen was the primitive joy of a people recognizing themselves—their traits, their joys and sorrows—recorded authentically. And these people, overwrought with the joy of coming into their own, eased themselves with self-expressive laughter.

When hysteria seized the religion-seeking brothers and sisters at the revival meetings in the film, the audience laughed. When, unable to withstand the "seven-come-eleven," Zeke plays his earnings and loses them, the audience laughed. And they laughed when Chick, totally unable to distinguish between her love life and her religious life, beats her old love over the head with a poker and leaves to go to the evangelist, saying, "Ain't no one gonna stand in my path to glory!"

It is safe to assume that the cotton-picking life and the country revival meetings depicted in the film are entirely outside the experience of most of the audience present last Tuesday night. Nevertheless, the emotional traits that are the heri-

tage of the black race and that furnish the foundation for "Hallelujah" were recognized by the auditors as their own, and their joy at the recognition was well-nigh uncontrollable.

William Fountaine, the villain of the piece, in talking to this reporter after the evening's entertainment, asserted emphatically that "Negroes aren't really actors. They are too emotional. They become hysterical and uncontrollable."

Certainly it was not an actors behind the footlights that five members of the cast made their personal appearances before the audience. After the impassioned characterizations of the film it was startling to see the genuine simplicity and lack of theatrical quality with which these artists addressed a new undistinguished but effective words to their friends.

Daniel Haynes, deep-voiced, urbane, quoted a bit of poetry to the audience and explained that it had been his hope and the hope of those responsible for the film that they might produce a work of art of sufficient permanence to be enjoyed by Negro posterity. Perhaps even more than the film itself and more than the obvious enjoyment of it in the Harlem playhouse Tuesday evening, that sincere wish expressed by Mr. Haynes on behalf of his fellow players indicates an important step in the cultural progress of the Negro race.

SOUND FILMS OPEN MOVIES TO RACE STARS

Director Sees Great Talent In Negro Race—Opens Doors to Them

By Dan Thomas
HOLLYWOOD, Calif., Aug. 19.—The introduction of sound and dialogue has made many changes in the motion picture business. In fact, there is scarcely an existing condition that is the same as it was a year ago.

One of the most interesting of these changes, however, has been the opening of filmdom to the Negro race. We always have had Negroes in pictures, but their position has been a very obscure one. They seldom had more than flashes on the screen. But today the Negro has an important place in filmland, particularly in talking comedies. Many comedies as well as two feature-length pictures already have been

made with all-colored casts. Sees Place for Negro
With this change in conditions the views of Monte Brice, who has just completed directing six all-colored comedies, are very interesting.

"The Negro belongs in sound pictures just as much as sound belongs in films," declares Brice, who is comedy superviser at the Pathe studios. "The melody of the Negro voice, his skill in dancing and his mirthful laughter may not have been needed in silent pictures, but they have proven a great thing for the talkies."

"On the other hand, the position of the colored actor is the greatest tragedy of the motion picture business. Undeniably there is much talent in his race and I believe genius should be recognized wherever it exists. At the same time, we cannot overlook the fact that there is a very decided line between the white and colored races. And I don't believe this line will ever be wiped out. White people just naturally won't look up to the Negro. That's why Negroes are best in comedies. They are funny and the whites don't mind laughing at them."

Opens Doors to Them
"The Negro is nature's own comedian. He loves music and laughter. He never grows old because he never takes responsibilities. To him acting is play. Nothing pleases him more than to dress up and work before a camera. He doesn't object to long hours of hard work." Talking films have done a great deal for the colored race in that they have opened the doors of the studios to them, according to Brice. It has been inevitable that some day a picture would be made with a colored cast. Yet no producer was brave enough to attempt such a feat until the talkies came along to make possible the utilization of their music and dancing.

dation stones, in the structure of jazz music. The titles: Hallelujah to de Lam', Swannee River, Hear de Lam's a Cryin', De Gladdy Burke, Shout all over God's Heaven, Carry Me Back to Old Virginia, Black Sheep, Turkey in the Straw, Oh, Dem Golden Slippers, Irish Washerwoman, I Want Some Short-nin' Bread, Ain't It a Shame, Brazee's River Stomp, Old Hen Cackle, Hop Light Ladies, Trouble, Good-by Laughing Sambo Brown, Lazy Song.

Stepin Fetchit and Clarence Muse Score Heavily in Fox's Movietone "Hearts in Dixie"

"HEARTS IN DIXIE," a William Fox production, produced by William Fox, and directed by George C. Sloane, is the first of the colored all-talking pictures and with the entire cast of our group with the exception of Richard Carlyle, who plays the part of the white doctor, is being shown throughout the country in high class houses. There are 200 entertainers from the levees and the cotton fields in this vivid screen production. There is the Billie Holiday chorus of 60 voices. There are plantation melodies. Many of the members of the A. T. in the East are accused of being "yellow" in not entering. The fact that some of Chicago's white players are entered has caused them to have an "inferiority complex" and they will no doubt "be detained at some reason or other."

Theater 3-1929

Picture Film, etc.

GREATER MAJESTIC AND ITS ELABORATE ARRANGEMENTS FOR COLORED

It is generally agreed that the GREATER MAJESTIC Theater which recently opened its doors in San Antonio ranks first in the South, and easily takes its place among the leading theaters in the country; but the elaborate arrangements which it has provided for its colored patrons mark a distinct departure from the policies followed by other amusement houses in this section. In this the management has shown an attitude of liberality and fairness that seems to underlie the policy of the Interstate Amusement Company, and is symbolic of the spirit which has directed that organization to its present status as one of the leading amusement enterprises in the country. Without a doubt, the provisions planned and executed by Mr. Karl Hoblitzell, the president, for his colored patrons in San Antonio, from point of beauty, comfort and service, is an advancement over that offered by any other theatre in the South.

This move on the part of the management of the GREATER MAJESTIC is highly in accord with the trend of development in the theatrical field of today; and nothing demonstrates so well the ultra progressiveness of this great concern as this distinctive effort to cope with the growing demands of a group which has been practically ignored in the theatrical world.

On the other hand, the Negroes of Texas and the South at large should find special satisfaction in this movement on the part of the Interstate Amusement Company, as the precedent which it has established in San Antonio will be followed by other houses in the South. It is therefore obligatory of the Negroes of San Antonio and Southwest Texas to demonstrate to the amusement world the feasibility of providing Negroes with the best in the form of accommodations, by supporting the GREATER MAJESTIC to the utmost.

Within recent years the theatre has come to be accepted as a cultural medium, and as such is becoming more widely recognized each year. The cultural values provided by the theatres of today are liberally extended, colored patrons by the GREATER MAJESTIC of San Antonio; and it should be a source of satisfaction to them that such a gratifying means has been placed at their disposal.

The illustration accompanying this sketch is only a partial view of the splendid and elegantly furnished appointments. Beautifully decorated lobby and waiting room;

luxurious carpets and finely upholstered chairs (both carpet and chairs exactly as on lower floor); perfect views and hearing facilities; beautifully furnished rest rooms for both men and women; courteous uniformed ushers and colored floor manager assuring the best of service and deportment; high speed elevator, eliminating the necessity of stair climbing, all combining to give the colored patrons of the GREATER MAJESTIC the most comfortable and most pleasing accommodations and entertainment that the amusement world affords.



THE NEGRO
SECTION
OF THE
GREATER
MAJESTIC
SAN ANTONIO,
TEXAS

DeWALT GOES THE PACE

During these days when the theatre is taking its place among the real factors for the promotion of progress in our national life it is no mean compliment to be counted among those who are pressing forward under stress of present-day competition to a successful rating in this field. At this time O. P. DeWalt of Houston, Texas, is not only the most successful Negro theatre proprietor in these parts, but can be justly numbered among the truly successful theatre operators in Texas. The Lincoln Theater, owned and operated by him is easily one of the most outstanding Negro theatres in the South.

DeWalt's success in this field is by no means accidental, but is the result of persistent, conscientious and intelligent effort. Thirteen years ago he launched out into the theatre business in Houston, succeeding other managers who had consistently failed in the same house, which he has since built up to the point where it is considered "The South's Finest Colored Play House." For several years Mr. DeWalt was hardly able to clear expenses. In fact, the theater business was practically thrust upon him. After his graduation from Prairie View he entered the real estate business, and was successful in negotiating the agency for the building housing the theater, the management of which was taken over, only as a last resort to hold the tenants who were renting from him by preference because of the trade that was drawn by the theater, and who were threatening to move elsewhere.

At first, the returns were fearfully discouraging, but with the co-operation of Mrs. DeWalt, then but a recent bride, who took charge of the selling of tickets and other routine, also relieving him of much of the details of management, he was able to carry on through the most trying period. Finally, the business had so improved that he was encouraged to take a five-year lease on the theatre building and all. The first of this year he executed his third five-year lease on the same property.

Mr. DeWalt's success in the operation of the Lincoln Theatre can be traced, largely to the fact that he has always sought to give to his public the best possible service under the circumstances. His program has always represented the best available; there has never prevailed any disreputable cleanliness or order of conduct at the Lincoln and in return, the Negroes of Houston have shown their appreciation by the very splendid support they have accorded him. In this connection, Mr. DeWalt says: "I have no complaint about the support I have received from the colored people of Houston. The support has been splendid, but I have also tried to give them as much and more for their money as they could get anywhere else in town. I haven't gone after their support because I am colored. I think that is the wrong appeal to make for business. I have tried to give my patrons their money's worth and more."

In seeking to carry out his program of maintaining an up-to-date theatre, Mr. DeWalt has made observation trips to New York, Boston, Philadelphia and other points in order to institute new and progressive ideas into his operation. As an indication of the manner in which he is seeking to carry forward and keep pace with the new developments in the amusement field, he has just contracted for equipment for talking pictures at a cost amounting to more than \$16,000, to represent the latest and best device that has been perfected up to date. This machine is an improvement over most and equals to the best that have been recently installed in the largest play houses of the country. This, his latest move, is the most convincing evidence of his ability to maintain a place in the front ranks of his chosen field.

Mr. DeWalt began his public career as a real estate dealer and has been successful in acquiring some very valuable real estate holdings in Houston. In fact, although he is still a young man, he is easily rated as one of the leading property owners among Negroes of that city. His residence is located within the range of the business district, and within a short period of time he will be ob-

liged to yield to the demand of the business interests to vacate in their favor.

But in spite of the heavy demand upon his time by his own business, Mr. DeWalt finds it convenient to serve his race and community in a very definite way. He is president of the local branch of the N. A. A. C. P. and is an active member of the Inter-racial Commission of both the State and city organizations

As president of the local branch of the N. A. A. C. P. he initiated the fight in Houston to test the Texas Democratic primary law, barring Negroes from registering and voting in the Democratic party

The significance of this contest must be measured, not by the immediate results, but by the sentiment that has been thus created against the injustice of such legislation. Indeed, this fight is one of the first and perhaps most effective move to restore the Negro of the South his full and free franchise.

For five years Mr. DeWalt has been elected and re-elected, without opposition, as President of the Alumni Association of Prairie View College, his Alma Mater. In this capacity he has pursued a very aggressive program in interest of that institution. Among other things, the organization has been directing its effort toward the end of divorcing Prairie View College from the jurisdiction of the A. & M. College, and to transform Prairie View into a full-fledged university. This undertaking merits the sympathetic co-operation of every agency at work for the promotion of Negro interest in this State and section.

But the real worth of Mr. DeWalt as a man is measured more by his freedom from the malady of arrogance and bigotry, which seem to plague so many of the lesser lights of our group in Texas. This is the more refreshing because he has been able to stand out in this regard in Houston, the hot-bed of such idiocy, but this only goes to prove that in him the Negro can find, not only an outstanding business man and leader, but the making of a truly great man.



MR. O. P. DeWALT

Josephine Baker

Film Coming Here

When the French liner, "Ile de France," docks at her pier this week it will have a distinguished passenger on board. The passenger is none other than the internationally famous Josephine Baker who has been the toast of Paris for three solid years.

As she is known to her hosts, admirers on this side of the Atlantic is not coming in person, but in the celluloid of her triumphant eight reel feature picture which has played throughout Europe to almost as enthusiastic audiences as though Jo Baker were present in the flesh.

This film is the first in which the magnetic artiste has appeared, though she has received hundreds of offers during her reign as queen of Parisian night life.

In Europe the film was shown under the title "The Siren Of The Tropics," but this title may be changed during the extensive tour the picture will make through all the larger American cities.

"The Siren Of The Tropics" took more than a year and a half to produce—19 months to be exact—and cost more than a million dollars. Some idea of the magnitude of this screen classic can be gathered from the facts that more than 1,500 European stage and screen stars were impressed into service during the making of it. The scenes were taken in three countries, one of which was the island of Martinique in the West Indies. The trip to this tropical island was made in the yacht of a prominent French millionaire who is reported to have aided in the huge financing necessary to make the picture a reality.

Josephine Baker first came into prominence in the stage world as a graduate of the chorus of the road company of the memorable "Shuffle Along." From an obscure chorus girl, she has scaled not only the loftiest heights of stardom, but has become one of the most prominent women in the world to-day. Shortly after her arrival in Paris she created a sensation when she displayed her skill as a dancer ... a dancing form ... and a striking personality to the inner circles of bored European society when she appeared as the leading performer in the "Follies Bergere" ... the smartest and most exclusive night rendezvous in Paris.

Negotiations are now under way to persuade Miss Baker to come to the United States to personally appear with her film in the larger American cities. She is now in South America where she is repeating the triumphs she enjoyed in Europe. In the event that she cannot be persuaded to come to her

homeland, audiences will still be able to see her flashy dancing, tantalizing form, and enjoy her captivating personality in "The Siren Of The Tropics."

The entire cast of the Follies Bergere supports Miss Baker in her title role in the film, and added to

lar picture theatre in Harlem.

Next week's bill—the second under the new policy of three changes weekly—is an inviting one. The headliner, on Saturday, Sunday and Monday, is "Sonny Boy" starring that remarkable youngster of "Singing Fool" fame, Davy Lee. Davey's part in "Sonny Boy" has nothing of the tragic character of the role he has in the Jolson play. He is shown as the child of temporarily battling parents, and to keep the child's father from taking

Sonny Boy with him, his mother plans with her sister to kidnap him. It is by his winsome and ingenious offerings that things are finally straightened out. "Sonny Boy" is

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Theaters- 1929.
Picture Films, etc.

From Late Edition of Yesterday's Edition.

THE SCREEN

By MORDAUNT HALL.

A Negro Talking Picture.

HALLELUJAH, with Daniel L. Haynes, Nina Mae McKinnay, William Fountaine, Harry Gray, Fannie Belle De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson, Robert Couch and Walter Tait, based on a scenario by Wanda Tuckock, directed by King Vidor. At the Embassy Theatre.

That Texan, King Vidor, producer of "The Big Parade" and other outstanding cinematic achievements, is responsible for "Hallelujah," a most impressive and audacious film with a negro cast. This production was offered last night by Metro-Goldwyn-Mayer at the Embassy Theatre. It has a prosaic beginning, one with negroes picking cotton and chanting "The Suwanne River," but so soon as Mr. Vidor strikes his stride he spins his tale with gradually growing enchantment, until in the closing chapters there is a pursuit through a swampy forest that brings to mind Eugene O'Neill's "Emperor Jones."

Throughout this talking and spectacularly singing study one appreciates that Mr. Vidor knows his subject, and it seems as though he permits some periods to drag just to add strength by contrast to his stirring episodes. Perhaps a few of the passages are a trifle dull, but in portraying the peculiarly typical religious hysteria of the darkies and their gullibility, Mr. Vidor atones for any sloth in preceding scenes.

The humor that issues from "Hallelujah" is natural unto the negro, whether it deals with a hankering after salvation, the dread of water in baptism, the lure of the "come seven come leven" or the belated marital ceremonies. It is brought out with a knowledgeable hand, and in the more serious turns of the subject the same familiarity with the ways of the dusky sons of Ham is revealed.

Although it is a talking venture, Mr. Vidor has not permitted sound to interfere with chances for telling photography, and several of the sequences are set forth with flashes of uplifted hands and magnified shadows. The dying gasp of Chick, the wayward wench, is accomplished by realistic horror.

As for the vocal tones, they are splendid and the dialogue contributed by Ransom Rideout is free from forced phrases or superfluous words. It tells the story succinctly, in most cases, and the actions and expressions of the players are suited to their utterances.

When the story gets under way, Zeke, a fine-looking negro, who has sold his cotton for nearly a hundred dollars, is seen in a dance hall crowded with darkies. Chick, the temptress, employs her feminine

wiles and soon Zeke is lured into a water and stumbling, always realizing that the avenger is gaining on him known as Hot Shot. Of course, Zeke loses his money and there ensues a struggle in which Zeke grabs the Hot Shot's revolver and fires point-blank at the crowd. He mortally wounds his own brother, who dies in the car Zeke drives back to his home.

Why he wasn't punished for this shooting is not explained, but soon this Zeke becomes a rabid preacher, who talks of cannon-ball expresses to hell, while made up as a locomotive driver. The scene where Zeke calls upon a throng of darkies to mend their ways is extraordinarily gripping. Mr. Vidor turns his camera intermittently to Chick, who at first sneers at Zeke but afterward capitulates to salvation until she suffers from religious hysteria.

When Chick returns from the revival meeting to her insalubrious home she finds Hot Shot, who at first endeavors to cajole her to come with him, but Chick won't listen, and then the wild Hot Shot attacks the girl and is met with an unexpected retaliation. When Hot Shot is on the floor, Chick picks up a poker and strikes her antagonist in a frenzied fashion, saying as she does so:

"Ain't no one goin' to stand in my path to glory!" This onslaught on Hot Shot is exaggerated, so much so that one does not expect to see him again. But Mr. Vidor not only brings him back to the story whole, hearty and impertinent, but keeps him going as a menace until the end.

The audience was much amused by the scenes dealing with the baptism of the darkies, especially the first and second immersions. These stretches are pictured with thoroughness, with a host of the white-clad hallelujah-raving blacks standing on the side of the water ready to go through the baptism but evidently somewhat fearful of the ducking. Mr. Vidor stresses the hysteria of those who claim salvation, even to showing a woman who confesses after her immersion that she has been a "bad woman."

The religiously inclined Chick is, however, soon as dangerous to Zeke as ever, and he finally succumbs to her peculiar fascination, jilting a girl as black as coal, for the chocolate-colored Chick, who once again leads him a pretty dance by accepting a proposal to elope with Hot Shot. Chick, having whispered promises to Hot Shot before Zeke returns home one night, prepares to flee with her loudly dressed amour, who is to return to drive her away in his buggy. She makes fun of Zeke's suspicions regarding having seen a buggy outside his home and then starts to cook food for him. Suddenly Zeke becomes drowsy and the sly Chick chants to him and coaxes his head until Zeke is snoring.

This is all capably pictured, but even better are those scenes where Zeke gives chase to Hot Shot and Chick, especially the passages following Chick's death, when Zeke grimly pursues Hot Shot through the swamp, proceeding with sure and determined steps, while his quarry dashes excitedly by trees, through

and future of our people. While he has declared that the new production is purely dramatic, it is hoped that the film will do much to supply a better understanding of the psychology and conflicts and desires of our people. For years Vidor had cherished the idea of presenting a dramatic story on the screen with a cast made up entirely of our people. Until he had established himself as a director capable of handling unusual themes his appeals fell on stony soil. Finally, however, he was given the necessary co-operation and told to go ahead.

Sought Unusual Types
Last summer Vidor came East to select personally the members of the cast. He visited cabarets in Chicago and New York, roved the streets of Harlem, looked for out of the ordinary types in out of the way places. After about two months his selections were made and the director, with his cast and technical staff, moved on to Memphis. Scenes were taken along the Mississippi, in cotton fields and swamp land over a wide radius. Stops were made in other parts of the South, then the company entrained for California. Seventeen-year-old Nina Mae McKinnay, who was recruited from the cast of "Blackbirds" for a featured role in the film, arrived here this week from the coast to attend the premiere, but expects to return to the Metro-Goldwyn-Mayer studio for another picture later in the month. Harry Gray, an 86-year-old ex-slave, who was discovered by Vidor when he was doing odd jobs for a Harlem newspaper, was signed for the picture. Daniel Haynes, who has appeared in a number of Broadway stage productions and is as well known for his melodious singing as for his histrionic talent, has the chief masculine role. The Dixie Jubilee Singers, with their director, Eva Jessye, were assigned for a part in the making of "Hallelujah."

Harlem Folks Claim Jim Crow Move in Hallelujah Showing

By J. WINSTON HARRINGTON
New York, Aug. 23.—"Hallelujah," that remarkable Metro-Goldwyn-Mayer picture, with an all Race cast, held its world premiere here Tuesday night and as was expected thousands attended.

Out in Harlem movie fans are not so pleased because the picture had its premiere at both the Embassy theatre, Broadway and 46th St., and the Lafayette. The latter is located in the heart of Harlem.

It is believed by many that the reason for the simultaneous premiere was to keep our people from mingling with the whites on Broadway. The Lafayette theatre caters strictly to members of the Race. There is no excuse for our people going to the Broadway theatre with the picture being shown at the Lafayette, which is so near them.

Jim Crow Showing
When it was first learned that the two shows were to have the picture a committee from the Actors and Performers Protective association visited Manager Schiffman of the Lafayette theatre and asked why the Jim Crow plans. He explained, it is said, that it was being done merely to accommodate the large crowds. Old New Yorkers cannot remember another movie having a premiere at two theaters at the same time.

Aubrey Lyles of the famous team of comedians, Miller and Lyles, was one of those who was bitterly opposed to the Jim Crow showing of the picture. At a meeting of the Actors and Performers Protective association Saturday Mr. Lyles withdrew from the organization when he learned that the officers and a number of the members had decided in favor of the Jim Crow plan.

King Vidor Director
King Vidor, director of the picture, is a southerner. He has always been intensely interested in the history

In His Mind for Years

The plot of "Hallelujah" had been revolving in Vidor's mind for years, and producing the film was merely a matter of conferring with executives about certain points and getting his ideas on paper. The story centers about Zeke, a young man who is drawn away from his plantation out into the world and later returns to his home, spiritually triumphant over the dramatic obstacles he has encountered.

New Theatre for Harlem Section?

Announcement Gives Point to Persistent Rumor of Another House

CHICAGO LOOKING EAST

Those Interested Said to Believe Time Ripe for True Expression in Community

A persistent rumor which has been doing the rounds for months about the erection of one of the most modern theatres in the section of Harlem thickly populated by negroes gained some semblance of truth when an expression came from those said to be behind the new venture which will include the taking over of an entire block for the erection of a hotel, offices, etc.

It is said that the showing of "Hallelujah" at the Lafayette Theatre has convinced those looking forward to getting into the money via the amusement world that the time is ripe to attempt to serve Negroes with something superior to the revue form of entertainment, even if it be along the lines of big pictures with presentations in a setting far superior to anything yet attempted in the district.

Within the past few weeks no attempt has been made to keep longer the secret that the people responsible for the palatial new Regal in Chicago are seriously contemplating the introduction of such a house in Harlem. Some months ago it was also rumored that a number of influential men on Broadway were seriously thinking of trying to secure another house on Seventh avenue not far from 125th street, which is becoming more and more a place where a large number of colored people are slowly but surely hiking for their entertainment.

The success which marked the presentation of the Lafayette Players in California some time ago," the spokesman for the Chicago people is reported to have said, "and the present showing of King Vidor's 'Hallelujah' has convinced us that the time is ripe for something above

the ordinary to be given to such a seeming community of Negroes as Harlem. There is a place for such a house in New York's far-famed Negro quarter.

"If given the right inducement with a house large enough, even a slight decrease in the prices as charged on Broadway would be a paying proposition to show some of the successful Negro shows making a hit downtown, either before or after their appearance in the District of White Lights. There are outstanding Negro stars in Europe that can be brought over for from one to three weeks with the right setting, to say nothing of an attempt to put on dramatic shows—real dramatic shows.

"Leslie took over the Alhambra once to put on his Plantation Revue with the late Florence Mills and also brought a show to the Lafayette. In recent years he has not even considered showing his 'Blackbirds' in Harlem. No set policy need mark the operation of the house, the existing conditions making it possible to offer either a big picture, a big revue such as fostered by Leslie or Connie Immerman or a revival along dramatic lines which, by virtue of the show being something worth while, will be bound to draw."

Whether the idea of the erection of a new house will come to a head or be another one of those bubbles which from time to time come floating through Harlem, the Negro actors are discussing with apparent elation this latest bit of news. With a community said to be housing three hundred thousand Negroes, to say nothing of being adjacent to other cities with large Negro populations, anything along amusement lines seems feasible.

NEW YORK WORLD

JUL 14 1929

London Unmoved by Mixed Race Cast

O'Neill's "All God's Chillun" Received Well in British Capital

By Lester A. Walton

In London, Eugene O'Neill is experiencing less difficulty proving that "All God's Chillun Got Wings" than five years ago in New York. Mixed marriages and mixed casts do not seem to excite King George's subjects, or cause them to suffer mental anguish.

The play is being presented at the Royal Court Theatre, with Frank H. Wilson and Beatrix Lehmann in the two principal roles.

Pictures Printed
On Program Cover

On the front cover of the program are prominently displayed the pictures

of the white actress and the colored actor, and included in the cast of characters is printed reference to "White and Negroes."

Frank H. Wilson, former Harlem mail carrier, who originated the title role in "Porgy," which recently closed an engagement in London, remained abroad to do Jim Harris in the O'Neill play.

Critics of the English metropolis refer to him as "a first class Negro actor." Some think he has a better opportunity to demonstrate his ability at character delineation in "All God's Chillun Got Wings" than in "Porgy."

Miss Lehmann is highly praised for her vivid portrayal of Ella Downey, the white girl who marries Jim Harris. The only criticism of her work is that her experiments with an American accent are not wholly successful.

One critic writes:

"As 'Jim,' Mr. Frank Wilson acts with a grave intensity which is very moving. But Miss Beatrix Lehmann as 'Ella,' acts with a desperate fey violence which is even more impressive."

Reduced to Purely
Personal Matter

"The whole story is reduced to a purely personal matter," says one critic, and another thinks "that the tragedy of a racial intermarriage is a fiercely Negro-hating community is too specialized to have anything like a universal appeal."

While London playgoers do not associate "All God's Chillun Got Wings" with "Anna Christie," "The Hairy Ape" and "The Emperor Jones," as a major play, it is being well received. The company took seven curtain calls on the opening night and are now receiving four at every performance.

It was during the early months of 1924 that "All God's Chillun Got Wings" met with one obstacle after another in its endeavor to fly into public favor and soar to artistic heights.

There were New York theatregoers who did not take kindly to the play's theme on mixed marriage. Their sensibilities were so pricked that they registered a loud objection to the drama being produced.

Then Miss Helen MacKellar withdrew from the cast when she learned that as Ella she would have to play opposite to Paul Robeson as Jim. When she accepted the role she was under the impression that the leading male character would be acted by a white man blackened up.

At the time I advanced the argument in these columns that objections raised by Miss MacKellar could be met by putting a colored actress of light complexion in the principal female role. I mentioned the name of Miss Evelyn Preer as one possessing both histrionic and physical qualifications.

But it is not the policy of American managers to cast colored actors in white parts although white actors are selected to depict Negro characters. The former's field of activity appears to be very much circumscribed.

The following statement, appearing in a review of "Bomboola," the latest colored musical show to open on Broadway, reflects the prevailing sentiment among a goodly number of producers and critics with respect to the colored thespians' limitations:

"In a few minutes, when they are singing that spiritual, the members of the cast were utterly and wholeheartedly their natural selves. The rest of the time they were trying hard to play the white man's musical comedy."

This observation, made by a reviewer in a New York daily, prompted Negroes to ask:

"When, in the opinion of the reviewer, are we acting our natural selves on and off the stage, and when is musical comedy wholly and solely 'a white man's musical comedy'?"

Wants Cotton and
Corn Field Shows

A Negro submitted two scenarios dealing with present-day life of his race in the city. The readers for the motion picture producers pronounced them very good but said they wanted cotton and corn field shows.

Explanation that Negro life in the city possessed the elements of romance and heart interest, also its economic, housing and other problems, failed to change the readers' points of view. For Negro life to them is only visualized in the log cabin, mule, oxcart and plantation.

It is only in such an environment do some reviewers and producers think that the Negro is in his element and acting natural. Or, if the setting is urban, Negro life must reek with lawlessness and vice.

One reads much nowadays about colored performers "trying to act like white people," but no complaint is ever registered about the white performers' predilection for imitating Negroes.

White vocalists and musicians are featuring Negro spiritual and such compositions as the "St. Louis Blues"; white comedians are doing blackface in musical comedy and vaudeville; white hoofers are going to Harlem and copying all the original steps from colored hoofers; while last season a Negro character dominated one of the big successes of the season at the Metropolitan Opera House.

In the past fun was poked at colored women who used face preparations to whiten their skins. Now white women, in and out of the theatrical profession, are sporting a brownish complexion with the aid of sun-tan powder.

As white actors have no compunction about appearing in Negro characters and singing Negro songs on the stage, is not criticism of Negroes "trying to act like white people" before the footlights inconsistent and fallacious?

Often when accused of imitating white people the colored performer is just being himself; for there are various types and classes of colored Americans the same as there are various types and classes of white Americans. And their characteristics and mannerisms are influenced by the same compelling forces—heredity, environment and training—not color.

Negroes in Boston do not speak with a Back Bay accent to imitate the

whites, but because it is natural for them to do so as a component part of community life. The same can be said of Negroes in the South; also of the recently arrived West Indian Negro born under the British flag.

Expecting the Negro born and reared in New York or in a Northern city to speak Negro dialect and know all about the cotton and the corn is paying them too much of a compliment to his intelligence, adaptability and versatility.

And if he talks and depicts himself the same as other New Yorkers under similar conditions, he is not "imitating" but acting natural.

BROADWAY THEATRE SHOWING VIDOR PLAY ACCUSED IN 3 SUITS

Three Plaintiffs Assert Embassy Sold Tickets to Whites After Declaring None Was Available for Two Weeks

Charging that solely because of their color they were denied admission to the Embassy Theatre, 1560 Broadway, where King Vidor's "Hallelujah" is playing, three men filed suit against the management Thursday in the Seventh District Municipal Court.

The actions, directed against Loew's Inc., ask for \$500 and damages for alleged infractions of the State Civil Rights Laws, which forbid the denial of service by business institutions to any person because of race or color prejudice. The suits came in the wake of a series of complaints to The Amsterdam News that obviously colored persons were being turned away from the ticket office on thin pretexts.

Lloyd G. Phillips, 2412 Seventh avenue, charged that he went to the theatre last Wednesday for the purpose of purchasing a ticket for the current performance of Vidor's production. Upon making his wants known, he was told that no seats were available for two weeks, the complaint avers. Remaining in the vicinity, he noted that numerous whites purchased tickets for the current performance.

Mr. Phillips went to the office of Abraham Brekstone, white attorney, 1440 Broadway, who sent Albert Geigler, white, of the same address for two tickets. Geigler was sold two cards of admission for Friday, Aug. 23.

Immediately Mr. Brekstone was instructed to draw up papers for an action against the theatre management.

Similar actions were filed by the attorney for E. H. Bolling, 396 St. Nicholas avenue, a real estate operator with offices at 200 West 135th street, and Lorenzo T. Debbam, 2315 Seventh avenue, a member of the undertaking firm of the Estate of W. David Brown. Both charge that they applied for tickets last Wednesday about the same time that Mr. Phillips sought admission.

"Hallelujah," a spectacular screen

production with talking and sound, began premiers at the Embassy and the Lafayette Theatre, Seventh avenue and 132d street, Aug. 13. When announcement of the opening, said to be the first of its kind in theatre history, was made, immediately the cry went up in Harlem that the Lafayette secured the photoplay because Negroes were not desired at the downtown playhouse.

The management strenuously denied that any attempt at discrimination had been made and declared that all persons are sold tickets according to the supply. A reporter investigating after the suits were filed was offered his choice of the house's seats Friday.

Theaters- 1929
Picture Films, etc.,

The voice of the colored race sings out gloriously from the speaking screen as "Hallelujah" makes its amazing bow to the world. No picture was ever more keenly awaited than King Vidor's exciting romance. Daring, but true, it pictures in racy dialogue and heart-stirring song the true life, the reckless loves, the gripping drama of the world's most picturesque people. Come to the dusky cabarets, the gambling hells, the revivalist meetings, the cotton fields—prepare to attend the picture that is to be the most discussed in years.

KING VIDOR'S

production of *Negro Life*

SIMULTANEOUS
WORLD PREMIERE
TOMORROW NIGHT

Twice Daily Thereafter
Refrigerated

EMBASSY
BROADWAY & 46th ST.
LAFAYETTE

132nd ST. & 7th AVE.
SEATS NOW ON SALE
AT BOTH THEATRES

A METRO-GOLDWYN-
MAYER picture entirely in
dialogue, singing and dancing

Hallelujah Is Analyzed by Reviewer

Different sides of every story are always interesting. The following review of "Hallelujah," the much discussed play of Negro life recently released by King Vidor, with its premiere in New York, is a more analytical summary than the reports which have followed its showing.

The article which appeared in the magazine Time, follows: "Before the end of this picture you get the idea that King Vidor, who wrote and directed it, does not know much about Negroes, but that he has guessed and reasoned out a lot. His story, simple yet sophisticated, does not go as deep into the way a Black man's mind works as, for instance, Eugene O'Neill went in 'Emperor Jones.' It is a white man's comment on the relationship between sex and religion, a comment which sympathy and emotion replace the irony so easy to this kind of writing. After shooting his brother in an argument about a crap game, a Negro named Zeke turns preacher and converts the girl, Chick, who got him in the game. She beats up his rival with a poker, saying 'Ain't no one goin' to stand in my path to glory.' This is the best line in 'Hallelujah,' but Zeke (Daniel L. Haynes) has other good ones in the sermon in which, dressed as a locomotive engineer, he describes the cannon-ball express to hell. Sometimes local color dams up the story, but mostly, in spite of the temptation of spirituals, it is under control. Vidor's skill as a picture-maker is enough alone to make 'Hallelujah' one of the best films of the year. Best actress: Brown-yellow Nina Mae McKinney, not yet 18, who became a Manhattan chorus girl at 12, was picked by Vidor from the chorus of 'Blackbirds.' Best tune: 'The End of the Road,' by Irving Berlin. Most dramatic sequence: Hot Shot (William Fountaine) running through the swamp when Preacher Zeke comes after him to avenge Chick's death. "Called smartest U. S. director, King Vidor grew up in Galveston, Texas, went to Tome school in Maryland. When he left school he wrote short stories, published few, then wrote 51 scenarios, sold the 52d to a small producer in Texas. He directed himself in the leading role, made little money out of it. Several years later, after marrying Florence Vidor, not then famed as a cinematress, he got his first good job writing and directing stories for General Film company. Recently he was divorced by Florence Vidor, married Eleanor Boardman, whom he directed in 'The Crowd'."

Additional Midnight Performance at Lafayette
Night of Premiere.
Thereafter Midnight Performance Every Friday.

PERSEVERANCE

WILLIAM FOSTER, a middle-aged Negro, sports writer and journalist, motion picture playwright and former cinema producer on a small scale, has been made an assistant director in the film studios of the Pathe Company in Los Angeles. And thereby hangs a tale with an important moral to Negroes.

Mr. Foster went out to Hollywood last winter. No one seems to know how he got out there because at the time he was blessed with little of this world's goods. But he did have dogged persistence and a thorough confidence in the worth of the Negro film dramas he had written. He said he was going to get in the moving picture game as a writer and director, and he did. He had noted the rising interest in the Negro as dramatic material in Hollywood and he decided to go right out there and get in on the ground floor.

He got out there in some manner and began to camp around the movie offices and lots. He was laughed at, scoffed at, given the run around, but he persisted. In spite of the ridicule of blacks and whites he kept coming back and demanding a hearing and a chance to show what he could do. Finally, after some disheartening rebuffs, he got a break. The vice president of Pathe became interested in him and arranged a conference with him.

Now, to make a long story short, Mr. Foster, whose personal name is Juli Jones, Jr., is an assistant director, much to the surprise of the Negroes whom he directs and the whites who observe him.

There is a lesson in this for those countless members of our group who after expending a little effort to get ahead are ready to hoist the white flag, damn the Caucasian and admit defeat. There are so few of us who recognize the supreme importance of perseverance in getting ahead in this world. We are too ready to give up and acknowledge defeat. We don't try hard enough, forgetting that one of the cardinal principles of self-salesmanship is stick-to-itiveness. There are numbers of Negroes of education, training and ability doing menial tasks who have only themselves to blame. They are the ones who have scampered off at the first two or three growls or frowns instead of trying again and again. Because race prejudice is in existence is no reason for a Negro assuming that there is no way to surmount it. Nerve, grit and persistence are the most important factors in success.

Negro Artists in Protest Meeting

Majority Vote Down Effort to Picket Lafayette Theatre

SEGREGATION, THEY SAY

Coming of "Hallelujah" Precipitated Move by Negro Artists' Protective Ass'n

A new body of actors calling themselves the Negro Artists' Protective

Association came into being recently and while their first move blew up in smoke, it served to center attention on the activities of this new body formed for the protection of the Negro performer.

It would seem that a number of the men in the new organization looked with disfavor upon the showing of King Vidor's sensational new release "Hallelujah" at the Lafayette Theatre, claiming that this move by Frank Schiffman, general manager of the Leo Brecher theatrical interests which operates the Lafayette, would throw scores of actors out of work while the picture would be enjoying a run at the big Seventh avenue house.

A meeting was called at the Florence Mills Theatre Association and a committee appointed to confer with Mr. Schiffman. The newspapers were advised of the action of the body and asked to send representatives to the meeting the next night, Wednesday August 14, when a report would be made of the committee's reception by

Mr. Schiffman. Leigh Whipper, spokesman for the committee, outlined his report whereby Mr. Schiffman is said to have informed the committee that he thought he was doing a wonderful thing by bringing the much talked about picture with its colored stars to his theatre, and was surprised that anyone should think otherwise.

The trend of thought gathered after listening to what was said disclosed that while the gentlemen of the profession were gathered to protest the showing of the picture because, as they claimed, it would throw many actors out of work, the issue of segregation was brought in and those behind it voiced the opinion that Metro-Goldwyn-Mayer simply grabbed the picture and kept Negroes away from the Broadway showing of the picture, which is running at the same time the film is being shown in Harlem.

Messrs. Miller and Lyles led the defense of this attitude, Miller acting as chairman of the meeting and Lyles issuing the call to arms from the floor. When it was evident that a majority of the actors present saw the matter from another angle and were perfectly satisfied with the report of the committee interviewing the Lafayette manager, Lyles walked out, voicing some sentiments not at all complimentary to those who conferred with him as he reached the door.

Bud Harris was without doubt the majority leader of the night and went so far as to suggest to the gathering that it become a real organization before attempting something calling for more than lofty sentimental appeal to correct a condition which was more in the imagination of the minority than a matter of fact. Newspapermen present advised the gentlemen that if it was a case of segregation they would do well to employ usual means and go to Broadway instead of trying to heckle Schiffman, and having secured evidence that segregation existed, an appeal to the Civil Rights Law would be in order.

From what was disclosed at the meeting it would seem that at the previous gathering it was almost unanimously decided to picket the Lafayette to impress upon the management the dissatisfaction at the showing of the picture, but at Wednesday night's gathering the majority stood for accepting Schiffman's declaration. When put to a vote those protesting were snowed under more than two to one.

Accepting the advice of Bud Harris, S. Tutt Whitney, a leader among the protestants, declared that the body would get itself in order and secure a charter and settle down to correct those wrongs confronting the Negro performer. The dramatic editor of The Amsterdam News congratulated those present for showing a tendency to get together and suggested that when they would have secured the sinews of war there are other conditions more urgent to be fought than the showing of a picture held their breaths and took Mr. Vidor's offering calmly.

As an actor, Mr. Daniel Haynes and the cast were also wonderful in their playing and should be given a world of praise by our worthy press and public. Aside from what this wonderful cast did to make "Hallelujah" go over big, I do not see where the rest of the picture appealed so much

Race-Owned Theaters Pressing Need, Says Noted Bert Whitman

CLAIMS CERTAIN WHITE OWNERS ARE MENACE

BY CHAPPY GARDNER

Bert Whitman, male impersonator and paymistress of the famous Whitman Sisters' big road revue now ending a three weeks' engagement at the Grand Theatre in Chicago, could see nothing but doom for the race actor unless race financiers step forward and buy up houses for the showing of all race shows. This very frank statement came from the lips of the fair

strut in her dressing room Sunday night. Miss Whitman says that there are a number of race producers who can put together shows of the highest type that will please patrons but the chances of their ever being shown are limited. There are not enough houses, she wails. "The few leflous fervor and Holy Rollerism. After on the Toby time are in the hands of conniving white owners who squeeze the public and refuse to give performers a living wage. They demand all and give nothing," she says.

Dayton and Indianapolis, Ind. provide good race owned houses that are paying well and inviting race productions. But there must be more Miss Whitman insists. And unless there are—she sees the race producers forced to hire halls as her talented sisters did years ago to produce their own shows.

The Whitman Sisters have long since been recognized as pioneers in the race show game.

Here it comes

New York City, New York, August 23, 1929

The Editor,
The New York Amsterdam News,
No. 2293 Seventh avenue,
New York City, N. Y.

Dear Sir:—
The motion picture "Hallelujah," arrived in Harlem last Tuesday night and also on Broadway the same evening.

Mr. Vidor, the director, thought that Harlem would turn out three hundred thousand strong crying "We love Vidor." This did not happen, much to the surprise of many downtown reporters and camera men. Of course, Harlem knew what was coming and they simply held their breaths and took Mr. Vidor's offering calmly.

As an actor, Mr. Daniel Haynes and the cast were also wonderful in their playing and should be given a world of praise by our worthy press and public. Aside from what this wonderful cast did to make "Hallelujah" go over big, I do not see where the rest of the picture appealed so much

to the modern colored people of America. The cabaret scene, the scene where Mr. Haynes kills his brother in a fit of madness, and the chase of Mr. Haynes through the swamps to get his man many of us will agree had more of a dramatic appeal than those parts that were weighted down with frenzied religious fervor and Holy Rollerism. After the picture was well under way on its opening night it was clearly to be seen that the superb acting of the cast was being overshadowed by the overabundance of spirituals, meaning weeping and wailing, and the weak the low in spirit were dominating the picture.

When one sees "Hallelujah" stripped to the bone and laid bare it is not hard to imagine why Harlem is the largest Negro City in America. Why Chicago, Philadelphia and Baltimore and the others are increasing in Negro populations. "Hallelujah" is the answer.

Of course the good Editor of The Amsterdam News might not wholly approve of the above statements, but from close observation from the sixth row and the applause given only when the cast was acting is proof enough of just what Harlem in general thinks of this picture.

Broadway, naturally, will approve and call the picture in its entirety great, give Mr. Vidor all the credit, say very little about Mr. Haynes, Miss Mae McKinney, Harry Gray and others, which they have said very little about thus far, and say, well, I told you so; the Negro is different, and of course being different Jim Crowism in the South, segregation, illiteracy should be the lot of these people.

Mr. James Weldon Johnson, N. A. A. C. P., knew this a year ago and wrote Mr. Octavius Roy Cohen, who was then connected with the director, King Vidor.

Some downtown editors and dramatic reviewers have already given their views and opinions, have given Mr. Vidor all the credit and are now showing the public why there is so much difference in this group and theirs.

Progressive Harlem would like to see that whole cast minus some scenes that do not wholly appeal in these days and time cast in a picture which does not contain too much of

We might be quite sure that the South will accept Mr. Vidor's latest offering with a glowing smile and all will be well.

THOMAS H. DORSEY
No. 220 West 148th street,
New York City